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BILLS WEEK OF JANUARY 9th

Acts and Houses Listed Alphabetically—Week of
January 16th, in Parentheses

Keith's

NEW YORK: PALACE—Mrs. Castle; Harry Carroll & Co. (Riviera); Daly, Mack & Daly; Bert Errol; The Flivertons; Lew & Paul; Murdoch; Paul Morton & Flo Lewis; Six Husars; Williams & Wolfus Co.

BROADWAY—Frank Browne; Mehlinger & Meyers; Billy Sharpe Revue; Sabbot & Brooks (Regent); Tango Shoes.

COLISEUM—Leo Beers. (L. H.) Moore & Jane.

81ST ST.—Dotson; Doyle & Cavanaugh; Martin Sisters & Co.; P. Visser & Co.; Wayne & Warren.

FAR ROCKAWAY—Biglow & Clinton; The Clown Seal; Trip to Hitland; Young America (Coliseum).

FIFTH AVENUE—Bill & Blondy; Dancing Shoes; Roy LaPearl; Wainman & Berry. (L. H.) Janet of France; The Unseen Hand.

FORDHAM—Moore & Jane; Victor Moore & Co.; Daisy Nellis (Coliseum). (L. H.) Leo Beers; McLaughlin & Evans.

FRANKLIN—Harry Delf (Grand Rapids); Maude McIntosh; Parlor, Bedroom & Bath; Princeton & Watson. (L. H.) Bernard & Garry; Edith Clasper & Boys; Victor Moore & Co.; Frank Ward.

HAMILTON—Anatol Friedland; Spencer & Williams (Broadway).

H. O. H.—Annabelle; Gertrude Morgan. (L. H.) John McGowan; Maurice & Mora; Princeton & Watson; Anas Eve on Blackwells Island.

JEFFERSON—Bernard & Garry; John McGowan; Sewell Sisters. (L. H.) Levine Ordway & Dorf.

126TH ST.—Cornell Leona & Zippy; Jim & Betty Morgan; Ryan & Ryan. (L. H.) Earl & Sunshine; Ed. Hill; Weber & Elliott.

REGENT—A. O. Duncan; Weber & Elliott; Young American (Coliseum).

RIVERSIDE—Eight Blue Demons (Bushwick); Max Hoffman, Jr.; Harry Langon; Leavitt & Lockwood (Boston); Paul Nolan & Co.; Olsen & Johnson (Orpheum); Ruth Royce (Bushwick); Two Little Pals.

23D ST.—Earl & Sunshine; S. Miller Kent & Co.; Mattus & Young; Arthur Whitelaw. (L. H.) Francis X. Conlon & Co.; Gertrude Morgan.

BROOKLYN: BUSHWICK—Dooley & Sales; Marcelle Fallette (Orpheum); Rice & Werner; Singer's Midlets (1st); Snell & Vernon (Riverside); Tracy & McBride; Sybil Vane.

FLATBUSH—Vaughn Comfort (Syracuse); Lockett & Lynn; Grant Mitchell & Co.; Rudell & Donegan.

GREENPOINT—Stanley & Winthrop; Van Horn & Irie; Walmsley & Keating (Franklin).

ORPHEUM—Irene Bordini; Hampton & Blake; Al Herman (Boston); Howard & Sadlier; Leightners & Alexander (Fordham); Saranoff & Sonia (Bushwick); Willie Solar (Boston); Solly Ward.

PROSPECT—Ida Mae Chadwick & Dad (Regent); Clown Seal; Janet of France. (L. H.) Jack Norworth; Profitteering; Walmsley & Keating (Franklin).

RIVIERA—Belle Baker; McLaughlin & Evans. (L. H.) Bangford & Fredericks.

ATLANTA & BIRMINGHAM SPLIT—Adroit Revue; Johnson & Mack; H. B. Lester; McCormick & Irving; Pierce & Goff.

BALTIMORE—Mary Bolan & Co.; Burns & Fieda; Peggie Carhart (Philadelphia); 4 Casting Mellos (Washington); Four Mortons (Pittsburgh).

BATON ROUGE—Brooks & Morgan; Florence Brady; Dan Fitch Minstrels; Lewis & Norton; Lawton.

BIRMINGHAM & ATLANTA SPLIT—Joe Amoros & Co.; C. Albertson & Co.; Catts Bros.; Simpson & Dean; Stewart & Harris.

BOSTON—Chas. Abearn Troupe; Chandon Trio; Creole Fashion Plate (Providence); D. D. H. Lewis & Dody; Pietro (Buffalo); Ella Retford (Coliseum); Harry Watson, Jr.

BUFFALO—Wilson Aubrey Trio (Toronto); Raymond Bond & Co. (Toronto); Craig Campbell (Toronto); Du For Bros. (Toronto); Gallagher & Shean (Toronto); Potter & Hartwell (Toronto); Shadowland (Hipp. Toronto).

CHARLESTON—Allen & Canfield; Barber of Seville; Cornell & St. John; Martin & Jaryl; Joe St. Ong Trio. (L. H.) Annette; Bergman; McKenna & Nicholas; Edwin George; Hans Robert & Co.; 3 Ander Girls.

CHARLOTTE & GREENSBORO SPLIT—Autumn Trio; Jean LaCrosse; Ned Norworth & Co.; Newell & Most.

CHATTANOOGA—Berzacs Circus; Gene & Minette; Keegan & O'Rourke; Stephens & Hollister; Sterling Rose Trio. (L. H.) Brooks & Morgan; F. Bradna; D. Fitch Minstrels; Lewis & Norton; Lawton.

CINCINNATI—Dillon & Parker (Louisville); Foley & LaTure (Indianapolis); The Joannys; Page Hack & Mack; Chic Sale (Indianapolis); Watson Sisters.

CLEVELAND—Wilfred Clarke; Sig Ericson; Herbert & Dare (Youngstown); Chas. King & Lila Rhodes; Ona Munson & Boys (Youngstown); Willie Rolls (Youngstown).

105TH ST.—Bevan & Flint (Youngstown); Willa & Harold Brown (Indianapolis); The Harringtons; Great Leon; Sonia Meroff; Sandy Shaw.

COLUMBUS—Laura DeVine (Pittsburgh); Elinore & Williams (Erie); Archie & Gerrie Falls (Toledo); Healy & Cross (Toledo); Hyams & McIntyre; Alf Loyal's Dog (Indianapolis).

DETROIT—Cook & Oatman (Rochester); Cressy & Dayne (Rochester); Gene Green (Rochester); Kay, Hamlin & Kay (Rochester); Richard Kean (Rochester); The LeVollos (Rochester); Clara Morton (Rochester); Val & E. Stanton (Rochester); Florence Walton.

ERIE—Howard & White; The Lampinis; Liddell & Gibson; Perez & Marguerite; Vokes & Don.

GRAND RAPIDS—Baxley & Porter (Toledo); Gus Edwards & Co.; Brent Hayes; Elida Morris; Reynolds & Donegan (Detroit).

GREENSBORO & CHARLOTTE SPLIT—W. H. Armstrong & Co.; Chong & Moey; Billy McKee & Clare Girls; Wild & Hills; Wright & Dietrich.

HAMILTON, CAN.—Bessie Clifford (Columbus); Faber & McGowan; Chas. Harrison & Co.; Joe Towle.

INDIANAPOLIS—Baliot Four (Louisville); Clinton & Rooney; Hope Eden; Herman & Shirley (Cincinnati); Roger Imhoff Co. (Louisville); Dolly Kay (Erie); Liddell & Gibson.

JACKSONVILLE & SAVANNAH SPLIT—Adonis & Dog; Dewey & Rogers; Lane & Harper; Pollard; Jos. Regan & Co.

JERSEY CITY—Elsie & Paulson; Ed Hill; One on the Aisle; Jean Sothorn. (L. H.) Bill & Blondy; Jim & Betty Morgan; Ryan & Ryan; Arthur Whitelaw.

LOUISVILLE—Willie Hale & Bro. (Cincinnati); Jack LaVier (Cincinnati); Patricola (Cincinnati); Rome & Gaut (Indianapolis); Samson & Delilah.

LOUISVILLE & NASHVILLE SPLIT—Doherty & Dixon; B. & E. Gorman; Little Revue; Manning & Lee; Valdo, Meers & Valdo.

LOWELL—Adler & Dunbar; Lois Bennett; Mmie. Besson & Co.; Johnny Burke (Portland); Green & Myra; Hayataka Bros. (Portland).

MOBILE & NEW ORLEANS SPLIT—Hart & Francis; Melville & Rule; Miller & Bradford; McCool & Rarick; Poliy & Oz.

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MT. VERNON—Layne, Ordway & Dorf; Profitteering. (L. H.) Ida Mae Chadwick & Dad (Regent); One on the Aisle; Welch, Mealey & Montrose.

NASHVILLE & LOUISVILLE SPLIT—Mazie Lunette; Mason & Gwynne; Matthews & Ayres; Ben Smith.

NEWARK—Mabel Burke & Co.; Langford & Fredericks; Sophie Tucker & Co. (Franklin); Welch, Mealey & Montrose. (L. H.) Dancing Shoes.

NEW ORLEANS & MOBILE SPLIT—Coogan & Casey; Kramer & Zarrell; Lynn & Loray; Rice Pudding; The Sterlings.

NORFOLK & RICHMOND SPLIT—Ferro & Coulter; E. F. Hawley & Co.; Mannell Mannens; Pardo & Archer.

PHILADELPHIA—Anderson & Burt; Anna Chandler; Cummings & White; Frank Gaby (Baltimore); Harry Jolson & Co. (Baltimore); Sidney Landfield; Norwood & Hall (Detroit); Mr. & Mrs. Allen Rogers (Boston); Scotch Lads & Lassies.

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DRAMATIC MIRROR

ELAINE HAMMERSTEIN

who is starring in Selznick pictures. Her latest productions are "The Way of a Maid" and "Why Announce Your Marriage?"

Page S. Jay Kaufman!

A DIRECTOR who is known for his fairness was telling an actor that he would not have him in his company. And the reason?

DRINK.

When the actor went away I asked the director why he seemed so bitter about it.

And the director said: "I like that fellow. And the only way in which I can help him is to let him know that he lost this big opportunity because he drinks. I am taking a long chance on it. If he wakes it will mean he will stop drinking. And if he doesn't stop drinking he is finished. The only man who can drink and be a success in the theatre is a great genius. The average actor like this fellow isn't a genius. He is a capable actor and has already done well. But recently he has been going to the dogs."

And then I asked him if he had found that drink was hurting other actors as it was hurting this one. "Yes, indeed. The effect of prohibition. Hundreds of them drink great quantities and they never drank a drop before. They carry a flask or a bottle and they think it is clever because they can get it. They make up parties and buy great quantities of rotten dreadful stuff and in a very few months they show the effect of it. You see an actor or an actress depends on his or her looks more than any other artist. And drink is making them ugly, old, fat and weak. Their work must suffer as a result of it. I have seen it in dozens of cases. I know one young actor who would have been made a star but his manager told me, 'I can't afford to invest the money in a drunkard. That boy is practically finished now. He has changed in a year. He hasn't the intelligence to see it and that is the pity of it. He thinks it makes him attractive, and he cannot see how unattractive it is making him.' If only the young people could see it from their own standpoint. Not from mine. If they could only see that there are always others to take their place. And that they will ruin their careers. If they could only see that no manager or director will cast a man or a woman for a part if he has ANY DOUBT about that actor or actress BEING THERE AT EVERY PERFORMANCE. We all like to know that our companies are secure. It is not a question of ruling the lives of other people. A railroad will not hire an engineer who drinks. His mind must be clear. An actor MUST have a clear mind."

On Waking

The Author League, the Equity and American Dramatists are beginning their fight against the censor in this state.

Here is the letter they sent to Sam H. Harris, president of the Managers' Association:

The Authors' League of America, Inc., the Actors' Equity Association, and the American Dramatists have appointed committees to take prompt action regarding the production of plays that provoke public protest, and to obviate the inevitable consequences of that protest. Do you care to appoint a committee of three to act with us in this matter?

Sincerely yours,
JESSE LYNCH WILLIAMS,
Pres., Authors' League of America.
JOHN EMERSON,
Pres., Actors' Equity Assn.
OWEN DAVIS,
Pres., the American Dramatists.

Now let the managers join.

And let the reformers see for once that there is a group which will not be censored. The picture people have themselves to blame for the picture censor. They began too late.

On the Clever Ziegfeld

Florenz Ziegfeld is clever. You know that. But I wonder if you know how clever he is.

I happened to be in Chicago about the time the strike against him was declared. Now I have no doubt that the strike was legitimate. For the moment the merits of the strike do not concern us. What does interest us is that *IT HAPPENED THE DAY BEFORE THE FOLLIES* opened.

And—

AND NEXT DAY ONE OF THE PAPERS CARRIED IT ACROSS THE FRONT PAGE, IN TYPE ABOUT SIX INCHES HIGH!!!!!! Across six columns!!! The name Ziegfeld on every copy of that paper in headlines across six columns and inside the paper a review of the Follies.

Everyone who passed had to read it. And the one fact that he wanted to get over got over.

And that was that the ZIEGFELD Follies was in Chicago.

On Halligan and Dowling

In Chicago I saw, among other things, William Halligan in my playlet, "Highlowbrow," and Eddie Dowling with Mabel Withee in Dowling's "Mary, Irene and Sally."

I tell you of the two because the two have had careers which are much alike. Somehow before this time neither of them had been taken seriously. Perhaps this was because they did not take themselves seriously. Or did not *SEEM* to take themselves seriously. It is much the same thing. In any case they did nothing for several seasons. Each was considered a low comedian. And jobs for them were not forthcoming every day.

And now the surprise. Halligan the so-called low comedian acts four characters. AN OLD FRENCHMAN, A YOUNG GENTLEMAN, A RAILWAY BRAKEMAN and a lowbrow. De Maupassant, Dunsany and O. Henry!!! Think that out. And he acts them superbly. In the Dunsany episode he is magnificent. I am thinking that you may assume



FRITZI BRUNETTE

the attractive young picture actress who is playing prominent parts in many productions. She appeared in Pathé's "The Devil to Pay" and Universal's "Tiger True"

that my enthusiasm is because I wrote the playlet in which the episodes are used. I did not write them—I ASSEMBLED THEM. And unless Halligan had a great intelligence and could ACT he could not make vaudeville audiences accept them. And he does. I wonder if Mr. Beck and Mr. Albee know the value to vaudeville of Halligan's work in this playlet? It should be their business to know.

And Dowling?

The proposal scene which he does takes about ten or more minutes. A rambling, incoherent but human scene in which he, the character, doesn't seem to know what to do. Dowling acts that character and makes it a cameo. Yes, some of it is hokum. But I think that the character he plays would use hokum in life. Dowling has the talent for popular and human writing which George M. Cohan has. Watch Dowling grow.

On the "Bad" Season

And in Chicago, I asked John J. Garrity what he thought of the bad season. Garrity is one of the keenest showmen in the country. A man too big for Chicago I think. A man who should be in New York at the head of a circuit instead of merely the Chicago head of a circuit.

And here is what he said: "Good shows always do good business. Even in small towns. I go to them all and I get reports from them all. And only in rare cases have good plays done bad business. And by good plays I mean good shows. The difference is that there are too many

cheaters producing plays. They produce a play with a cast of six, one set of scenery and it runs about two hours. The people who see it feel cheated. The show is too light-waisted. The best that can be said of it is that it is a one-act play stretched out into three acts. No matter how brilliant the play is the public feels cheated. The public isn't made up of critics. The public doesn't care what the critic thinks. The man who lives next door is the critic they want. And if they like a play you can depend upon it that it is good. And I say that because I think that the play which can hold an audience and then make that audience go out talking to neighbors is a big achievement. The highbrows can't see that because they don't want to see it."

On a New Vaudeville

There is a new opening for vaudevillians which means more than the engagements.

Pat Rooney in a Chicago picture theatre doing about fifteen minutes and being paid twenty-five hundred dollars a week.

It means as one manager told me that the picture patrons want something more than a picture and some music. The exhibitors are beginning to see this and they are trying to hold their patrons. One exhibitor who has several large theatres offered to pay a star \$2,000 a week and pay the cast and all other expenses if he would do a sketch with music twice a day. Finally he offered him \$3,000 a week and two weeks in each theatre.

AUSTRALIAN THEATRE NOTES

John D. O'Hara and Wilkie Bard Renew Contracts. Joseph Coyne in "Hit The Trail Holliday." "Maid of the Mountains" Finishing. Clara Butt's Triumphal Tour.

ALTHOUGH he has been out here with the Williamson firm nearly three years, John D. O'Hara has renewed his contract for another year, and has just opened at the Palace, Sydney, in "The Laughter of Fools." Doris Kendall, Elsie Parkes, Eileen Sparkes and Fred Esmelton score well in the press notices of the splendid show. This is the genial American's fourth success, the former triumphs being "Lightnin'," "Three Wise Fools" and "Welcome Stranger."

Joseph Coyne reopened at the Criterion for a few weeks only, prior to a New Zealand tour, opening at Christmas with "Hit the Trail Holliday," and, as expected, "got it all well over." We are lucky to have two such great comedians here as O'Hara and Coyne at the one time. Reg Long, Lance Lister, Marie La Varre, Syd. Stirling, Gwen Burroughs, Vivian Edwards and Marjorie Bennett support Coyne, and manage to get near the "pie" after the latter has taken his thumb out. Unfortunately, this show only runs seven nights.

"Theodore & Co." has been supplanted by "Going Up" at the New Royal, with Alfred Frith in his original rôle of the pseudo aviator, one of this excellent comedian's best parts, with Maude Fane, W. S. Percy, William Greene, George Willoughby and Millie Engler supporting.

"The Maid of the Mountains" took her departure, and now "Maytime" again reigns at Her Majesty's and has increased the smile of genial Jimmy Hazlitt. The leads are again undertaken by Les. Holland (consistent and capital artist!), Reg. Roberts and Gladys Moncrieff, but the gap caused by the death—since the last performance of this opera—of dear Florrie Young has made theatregoers

feel very sad. The last performance in Sydney was stopped at her entrance as Mme. Delphine for five minutes, a remarkable tribute.

Teddy Gravestock has had a bewildering time attending to the business arrangements of the Clara Butt-Rumford tour. Phenomenal has been the success everywhere, and no public singer has met with such response at any time as has been the case with this charming pair brought out here by the Taits. Teddy also ran the Cherniavski concerts for the same firm.

At the Tivoli the "Frolics of 1921" include Leyland Hodgson, Moon and Morris, Cissie Vaughan and Rene Barlee in a round of excellent revue work, whilst in the Potted Playlets Tal Ordell, Gerald Harcourt and other artists get a chance to display their talents. Moon and Morris, supported by Ray MacLean and Lena Ryan, in a series of whirlwind dances, delight the whole time during their acts. The show is fine and produced by Spencer Barry, with Jimmy Rendall "nightly counting coins."

Wirth's Circus, at Melbourne, has this week brought to light three new turns—the Lloyd Gymnasts, Alf Clarke (a remarkably clever trick rider and juggler on horseback), and Muldoon, who offers a peculiar novelty more suitable to vaudeville than circus. Business is splendid.

"Sinbad the Sailor" will steer his barque into the Criterion for Christmas, guided by Jennie Hartley, Jack Carnott and Edgeley and Dawe. No further particulars are available, but Carnott and Hartley mean much!

The Gilbert & Sullivan Co., now at Majesty's Melbourne, will reappear at the Royal Sydney at Christmas. Thus we shall have "Gondoliers" for Christmas dinner in "Merrie England," recently produced. The com-

pany has been very happily placed, according to Melbourne papers. Ralph Errole, Strella Wilson, Bryl Walkley, Ethel Morrison, Charles Workman and Victor Prince are in the cast, with Andrew McCun conducting.

"Mr. Pim Passes By" has just stopped at the King's, Melbourne, for a few weeks to say howdy to Marie Tempest, Grahame Browne, Marie Ney and Frank Allanby. Ashton Jarry reveals all Mr. P. has to say.

Charles Wheeler is still producing for Frank Harvey, Maude Hanaford and Wm. J. Kelly in Melbourne, where the "Sign on the Door" is now attracting public attention. Raymond Lawrence recently played Frank Harvey's part when the latter met with a serious accident. He scored, too!

Jack Brownlow had no less than eight concerts of merit to set whirling during the past month, foremost among them being Lizzie Jamieson's effort. The diva appeared recently with the State Orchestra, and was accorded a most flattering reception for her rendering of no less than twelve songs, most refreshingly given and eaten up by the two packed houses at the Town Hall.

American artists ever in Australia will regret to hear that Frank Hill, the popular proprietor of *The Theatre Magazine*, Australia's stage monthly, recently met with a serious accident at the railway station on his way home, and was subsequently taken to St. Vincent's Hospital with a badly fractured leg. He is now rapidly recovering after five weeks' illness.

Wilkie Bard has made a return Christmas season at the Tivoli. When here before he made presentations to the house manager, Jimmy Rendall, and two other members of the theatre staff in appreciation of valuable services rendered. BRUCE R. HUTTON.



RUTH KING

the pretty ingénue in the R-C dramatic success, "Silent Years," one of the big pictures of the year

Alviene Players Formed

A new co-operative producing group, The Alviene Players, Inc., of which Frederick Loomis, Ann Anderson, Claude M. Alviene, Neva Alviene and George R. Holmes are the leading members, has been formed to present unusual plays of intimate type at the Alviene Playhouse, 43 West 72nd Street.

Six plays are to be staged during the season, the first of which will be "The Vale of Content," by Herrmann Sudermann. A bill of one-act plays will be offered in the total of six bills.

George R. Holmes has been made press representative of the new organization. He was in the navy during the war and after being mustered out went on the publicity staff of the Thomas A. Edison Industries. Lately he was on the staff of the *Daily News Record*.

The new organization aims to encourage the work of sincere American playwrights and to develop artistic talent and the American drama.

Morosco Show at Popular Prices

The top scale of \$2.00 will be the policy of Oliver Morosco when he presents his latest production in New York several weeks from now. Charlotte Greenwood, in "Let 'Er Go, Letty," now trying out successfully on the road, will be the attraction at a theatre yet to be named. The matinee prices will be topped at \$1.50 and \$1.00.

The new Letty show is by George E. Stoddard, with music by Werner Janssen and James F. Hanley. The lyric writers are Ballard Macdonald, Leo Woods, Irving Bibb and Bernard Grossman. The cast includes Eddie Garvey, Master Gabriel, Eunice Burnham, Mary and Jane King.

Martins in the Squaw Man

Frank Martins has joined the cast of "The Squaw Man," Edwin Milton Royle's famous play, in which William Faversham is starring at the Astor Theatre. Martins is playing the part of Clark.

Kollscrita for Vaudeville

Professor Kollscrita, the colored man who made his debut at the N. V. A. Clown Night a few weeks ago, has been routed for vaudeville under the direction of Hockey and Green.

Chicago Burlesque Fight Settled

Chicago, Jan. 3.—The burlesque field is open. This was determined last week before Judge Ira Ryner, in the Circuit Court, when an application for an injunction made by the American Burlesque Association, better known as the "Burlesque Trust," against the Haymarket Theatre, was denied. The burlesque association claimed an exclusive contract with the theatre by which the theatre was bound to produce only shows of the "burlesque wheel," as the productions of the burlesque association are known in the theatrical circle. Under this contract the association sought to restrain the theatre from producing any other burlesque shows or any other kinds of attractions whatever. Attorney Leon A. Bereznick, on behalf of the Haymarket Theatre, contended that the contract, which he admitted to exist, was in restraint of trade and therefore void. The court held with him and denied the injunction, with the result that the theatre is at liberty to produce any kind of attractions it desires.

Miss Ingersoll Leaves Guild

Helen Ingersoll, who has been with the Theatre Guild for two years, acting as business manager and manager of the Garrick Theatre, has resigned from the organization and will act as company manager for "The Madras House" during its run at the National Theatre.

Kay Laurel in Vaudeville

Kay Laurel made her first appearance in vaudeville at the Riviera Theatre in Brooklyn, on Monday, in a comedy by Fred Jackson and supported by Sydney Booth, Lambert Terry and others.

Vienna Music Strike

Vienna, Jan. 3.—A strike in Vienna, involving the conductors, musicians and choirs in the churches and synagogues, went into effect on Dec. 31st, causing considerable upset in the musical programs of the churches in their New Year celebrations. The strike, which is for higher wages, prevented the customary music in the churches celebrating the New Year.

Nick Norton Is Dead

Nick Norton, well known for many years as a circus manager, also a former juggler, and for years afterwards, one of the best known vaudeville managers in this country, died in St. Petersburg, Florida, December 26th.

Norton was born as Nicholas Grist, on January 29th, 1845, in Bavaria, Germany. He emigrated to America at about six years of age with his father, who was one of the adherents of the celebrated Carl Schurz, who was practically driven from Bavaria by the Prussians because of his political affiliations. He died in the City Hospital, St. Petersburg, Florida, on December 26th, of a complication of diseases, resulting from Spanish influenza and bronchial pneumonia. Norton was a member of the Masonic Lodge in Mt. Clemens. He was a life member of the Elks in Chicago, Lodge No. 4. Member of the Gauntlet Lodge No. 4, and Knights of Pythias, Chicago. He was a lifelong member of the Actors' Fund.

Is That So!

VIOLET AND LOIS, a girl violin team, are filling in for two weeks at Maxims, prior to their engagement on the Poli Circuit, which starts January 9th, at the Palace Theatre, New Haven.

Constance Robinson has joined "Cupid's Closeups," which is booked for thirty-four weeks on the Pantages Circuit.

Arthur Shields, in a *Lewis and Gordon* sketch, "The Fizzle," had its premier opening in Bayonne, Monday.

Hilda Lachmann, now playing a leading role in "Hanky Panky," at the Century Roof, will hereafter be known as *Olivette*.

Baraban and Grohs

For the past ten years a dancing team in vaudeville, have signed with the *Frank Tinney* show "Tickle Me," and will join it in St. Louis some time this week.

Klein Brothers, now playing Shubert vaudeville, celebrated their fifteenth year as a vaudeville team last week.

Master Gabriel has been placed with Morosco's show "Let Er Go Letty," doing the rôle of the hat boy.

Langdon McCormack will be seen shortly in a condensed vaudeville skit of "Face to Face."

George MacQuarrie is now playing the leading rôle in "Bought and Paid For," at the Playhouse, replacing *Charles Richman*.

Julia Adler, prominent Yiddish actress, will make her debut on the English speaking stage in "Rosa Mchree," at the Lexington Theatre, this week.

Doris Keane will open in Atlantic City, on January 16, in her new play, "The Czarina."

"Sapper"

is the *nom de plume* of *Cyril McNeill*, the author of the melodrama "Bull Dog Drummond."

Frances Starr was given a surprise party at Baltimore, this week, by the members of her company, the occasion being the thirteenth anniversary of "The Easiest Way."

Eddie Cantor will probably come to town in a new musical show before the end of the season. He is now on tour in a vehicle composed of "left overs" from various Century Roof shows. It has proved a money maker for the Shuberts.

"*Green Jade*" was produced in Washington last week and received favorable press comment. It is by *Broughton Tall*, and has a good cast headed by *Mabel Broxmell* and *Eleanor Woodruff*.

"He Who Get's Slapped" will open at the Garrick next week as the latest production of the Theatre Guild.

Lionel Atwill has reached his seventy-fifth performance in *David Belasco's* production of "The Grand Duke," a Parisian comedy by *Sacha Guitry*.

"The Lawbreaker," previously known as "The Necklace," was produced in Stamford last Friday. *Faive Binney* and *Laura Walker* head the cast. *Jules Eckert Goodman* is the author.

Fred Jackson has written a new musical show called "For Goodness

Sake," which will be produced in the near future.

Grant Mitchell, having abandoned "The Champion," on tour, is now appearing in vaudeville.

Barney Bernard is likewise going into the two-a-day, after deciding that "Two Blocks Away" would not do for further use.

William Hodge

has renamed his play from "Beware of Dogs" to "Dog Love." It is now on view in Boston.

Lee Shubert has purchased "Liliom"

"Smile," with which he intended to offer "The Van Dycks."

Elsie Mackaye will replace *Margalo Gilmore* in "Alias Jimmy Valentine" at the Gaiety Theatre. *Miss Gilmore* will appear in the new play "He Who Get's Slapped," with *Richard Bennett*.

The Theatre Guild, it is said, rejected the manuscript of "The Dover Road," which is now playing a successful engagement at the Bijou.

The East West Players will present *St. John Ervine's* "The Magnanimous Lover;" "The Wonder Hat," by *Ben Hecht* and *Kenneth Sawyer Good-*



GARETH HUGHES

getting into the ruffles and fluffy skirts that he wears as Little Eva in the Metro production, "Little Eva Ascends"

from the Theatre Guild and will send it on tour.

The Provincetown Players will follow "The Verge" with "Foot-steps," by *Donald Corley*; "A Little Act of Justice," by *Norman C. Lindan*, and "The Stick-Up," by *Pierre Loeving*.

"Bought and Paid For" closed at the Playhouse last week, after a very brief revival.

Peggy Hopkins is expected to appear in a new French farce.

Arnold Daly

was unable to secure a playhouse to continue the run of "The Wife with a

man," "The Little Stone House," by *George Calderon*, and "The Pot Boiler," by *Alice Gesterberg*.

"Let Er Go Letty" opened to enthusiastic reports in New Haven last week. *Charlotte Greenwood* has a "blue" number and a romantic ballad that are both pronounced hits.

Mary Nash, who plays one of the leads in "Captain Applejack" abandoned her proposed appearance in "Montmartre," a French play which had been adapted by *Benjamin Glaser*, in which she was to have been supported by *Jose Rubens*, now playing in pictures in Italy.

South Accepts Gilpin

Richmond, Va., Dec. 29.—Charles S. Gilpin in "The Emperor Jones" concluded an engagement of four performances at the Academy of Music to-night, leaving the colored population in an unsettled state of mind. The Afro-American citizens, enjoying the privilege of occupying for this special occasion all of the theatre above the balcony floor, responded with liberal patronage.

There was much curiosity in advance as to the reception Gilpin would receive from regular patrons of the first-class house because of the recognized prejudice in the Southern country against negroes appearing on the stage with white actors. The known calibre of the Provincetown Players, of course, modified this racial feeling to some extent. Yet in theatrical circles the experiment of presenting a mixed cast to an Academy of Music audience was contemplated with some trepidation. This peculiar interest was further heightened by the fact that Gilpin's appearance here marked his entry into Southern territory.

Those who predicted a racial demonstration were agreeably disappointed. The first performance last Monday night was witnessed by an audience that packed the theatre to the doors, about 40 per cent. of the seats being occupied by negroes.

In the opening scene, which is dialogue between the Emperor and the English trader, the flamboyant speeches of the Emperor, his assertiveness and his defiance of the white man drew rounds of applause from the negro element while the orchestra floor was oppressively silent. The subsequent scenes, given to the gradual yielding of the negro to the weakness, the superstition and the mental inferiority of the illiterate black man depicted by the playwright, left the negroes in the audience silent and perplexed. The psychological phase of the drama was wholly lost upon 95 per cent. of the colored people, but they followed every speech and movement of Gilpin closely. Not a hand of applause, however, came from the balcony or gallery after the first scene of the O'Neill play. The whites were more generous.

Richmond is Gilpin's native city. His fame had preceded him and the curiosity of the Afro-American element was not a whit less keen than that of the regular playgoing throng. Big business was the rule throughout the engagement of the Provincetown Players in consequence.

Edward H. Peple, author of "The Prince Chap," "The Littlest Rebel," "The Love Route," "A Broken Rosemary," and other plays, who is like Gilpin a native Richmonder, discussing "The Emperor Jones" in a published interview said: "The performance of Gilpin is remarkable for the reason that Gilpin is a colored man. The production was a hit in New York for the same reason that it attracted large audiences here. It is a novelty. It is something bizarre and out of the beaten path. "The Emperor Jones" is one of those dramatic pranks of which a producing manager or an honest critic would say, in an old-fashioned "aside" to the playwright, "It's very good, but please don't let it happen again."

SUES SHUBERTS FOR ALLEGED CONTRACT BREACH

**Producer of "Corner Store"
Act, Wants \$5,600 Damages**

An action for alleged breach of contract involving damages of \$5,600 was brought against the Shubert Advanced Vandeville Circuit by James Allman, producer of "The Corner Store" act, through his attorney, Morris Grossman, of 299 Broadway, last week.

According to the complaint filed this week in the County Clerk's office, Allman alleges that he entered into an agreement with Lee Shubert in May last whereby the latter offered the plaintiff twenty consecutive weeks' work at \$725 per week. Ed Davidson and Rufus Le Maire were appointed the plaintiff's agents.

Allman further alleges that he was notified by the Shuberts that he was to open at the Apollo Theatre on September 25th. He says that he engaged six people for the act and made all preparations for opening on that date, but shortly prior to that time was informed by the Shubert office that the services of the act were no longer required.

Allman holds this action a breach of contract and accordingly demands judgment for \$5,630. No answer has yet been filed by the Shuberts.

Wagner Joins P. M. A.

Charles L. Wagner, producer of "The Mountain Man" at Maxine Elliott's Theatre, was elected recently to the Producing Managers' Association. Mr. Wagner has been prominent as a concert manager for many years, having directed the recitals of John McCormack, Mary Garden, Mme. Frances Alda, Charles Hackett and others, plans to produce several plays.

"Salome" Too Bad for Chicago

Chicago, Jan. 3.—"Salome," which was presented last Wednesday by the Chicago Grand Opera Company and is announced for another performance next Friday evening, was described to-day as an "insult to the intelligence of the people of Chicago" and "a proper subject for arrest by the police."

The critic of the opera that Mary Garden says is her favorite role was the Rev. Albert J. McCartney, pastor of the Kenwood Evangelical Church, whose audience contained several holders of boxes and other seats at the opera.

"The exhibition of 'Salome' on the Chicago grand opera stage last Wednesday night," he said, "was, first of all, a reflection on the intelligence of Chicago people, and if it is repeated next Friday night it will be a reflection on and a discredit to the police department of this city."

"No one has the right, no matter how perfect the music or how wonderful the genius of the performer, to present upon the stage of this city for the entertainment of decent people a demonstration of lust and perversion."

"If that performance were attempted in some of the sinkhole theatres of South State Street both the audience and performers would be pinched. But it gets by at the Auditorium because a lot of you fine people throw about its rottenness a mantle of respectability."

Labor Troubles Settled

Duluth, Minn., Jan. 3.—Labor troubles, which darkened the theatrical skies in Duluth for some time, have been settled and no further serious trouble is expected this season, musicians and stage hands having signed an agreement.

The stage hands' union signed contracts for the year and then offered to accept a five per cent. cut in salaries.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately



Send Reliable Address to the Office of the Association

President John Emerson has just returned from Washington, where he and Paul N. Turner, attorney for Equity, spoke before the United States Senate, urging that a sixty per cent duty be placed upon imported films.

Fifty-four foreign-made pictures are now being exhibited in this country. More are coming through the customs house every day. One of the larger companies bought a consignment of twelve German feature films only a few days ago.

Last Sunday's issue of the New York Times announced a list of the "fifteen most important photoplays" of the year. Of these, eight were foreign-made—seven German pictures and one Swedish production. This is an answer to those who pass the matter off by saying that foreign-made pictures are so bad that they are unworthy of consideration; that they will never be able to compete with American pictures.

As a matter of fact, millions of dollars are being coined in America by foreign-made pictures. Mr. Turner pointed out to the Senators that productions which cost \$200,000 in this country can be made in Germany for from \$10,000 to \$12,000, and that American producers, as well as German movie magnates, will be quick to seize this opportunity to underbid the world's market. Meanwhile, if no tariff is passed, an American industry which gives work directly and indirectly to 250,000 people will be wrecked.

Mr. Ziegfeld is about to retire from business here and take his productions to England, according to his own statement to the press. This,

he says, is necessary because of Equity. Here is the truth of the matter:

An extra performance had not been paid for. Our representative adjusted the matter with Mr. Ziegfeld's company; but immediately afterwards we were informed that the chorus had been notified that from then on their salaries would be reduced 10 per cent, this in order to neutralize the extra performance money, and those who would not accept this reduction could quit. A number of the girls signed new contracts under duress but one of them asked for time to consult her organization. The management insisted that she accept the new condition instantly, and when she refused, she was immediately dismissed.

Equity felt that this could not be tolerated and so, when this production opened in Chicago, our representative went to the theatre, secured "run-of-the-play" contracts for the chorus Equity members and insisted upon the reinstatement of the girl who had been dismissed.

Mr. Ziegfeld may live and produce wherever he wishes. However, if he decides to remain in America, he will have to live up to contracts made in good faith.

We have another case of a player who, when stranded in New England a day or so ago, wired Equity to press her claims against the management and then found, to her chagrin, that she had failed to join the Association. Her mother had received the money and the application blank from this player weeks before, but had failed to file them. The actress will have to collect her own claims. Simultaneously, we received a wire from a recently joined member who had been stranded in Texas, and he was assisted. There is the customary moral to this little parable.

FRANK GILLMORE,
Executive Secretary.



Jack Mulhall, playing leads opposite Viola Dana, in "The Fourteenth Lover," and Alice Terry in "Turn to the Right," has most expressive eyebrows which he uses to aid him in that slightly pained, far-away expression.



Perhaps he hasn't yet learned that he is the fourteenth and last lover for Viola. In the picture at the right he is a bit more cheerful, though the eyebrows are still working overtime.

CLOWN NIGHT

Masters and Kraft, Wow!

Well, old timer if you were not on hand at the Clown Night at the N. V. A. Tuesday evening, you missed one of the gala events of the season. Those dancing demons who answer to the names of *Masters and Kraft*, were responsible for the festivities and the hoofing displayed would have made the choicest stable turn green with envy. The boys are playing in Brooklyn this week, which accounted for the show getting away to a late start, but not a dissenting voice was heard among the big crowd, everybody being satisfied to let the dancers do the kicking.

Pat Moriarty waltzed in with the Clown song tipping the beam at exactly one verse and eighteen choruses with *Ted Shapiro* handling the scales. Following a series of comic slides which served to introduce the past of the boys present the two exponents of taps, splits and breaks made their appearance and after a very liberal share of applause they went into the first course by reading a few telegrams from such well-known hoofers as *John McCormack*, *Ethel Barrymore* and *John Drew*. *Jack Ingels* then appeared upon the scene, disappeared and reappeared time and time again. Every time *Jack* appeared he did something different, that is except once when he asked *Lou Strauss* what paper he was on. Did *Lou* reply? Oh boy! what a foolish question. We're still deaf from his answer. Between num-

bers *Phil Folan* and *George Pearce* pranced on as card girls, with each exit taking them "off to Buffalo."

One of the riots of the evening was the on-and-off scene between *Masters and Kraft*, with a bell acting the part of a call boy. After doing a flock of frolics they had retired for the night, only to be awakened by the fire alarm which they mistook for the theatre bell and, of course, they went right into their routine. A great idea and one which all rookie firemen would profit by. The acrobatic bit was also a knockout as one lady who was in the audience will testify. *Joe Brown* assisted by a pair of flaming red tights, a Dutch dialect and a walrus mustache was the chief funmaker being ably supported by several others. The lack of space prohibits our going into further details. We would like to tell you about *Willie Solar's* Russian routine, *Jim and Betty Morgan's* pleasing contribution, the agent's office in which *Dorothy Curtis*, *Barnes Williams* and *Masters and Kraft* played important parts, the dance by *Nibia Brice* and *Willie Solar*, the great work of *Elsie Kraft*, *Grace Masters*, *Renee Brakham* and *Bobby Dale*, *Karyl Norman's* pleasing offering, and others whom we may have omitted, but we haven't got the space. So we will have to be content by repeating it was a dandy show, with everybody having a ripping time, including *Harry Masters*.

Ha! That's a Krafty one!

JIM GILLESPIE.



EDWARD SUTHERLAND

also plays a prominent part in the Irving Bacheller production, *The Light in the Evening*, a Hodkinson release.

Caruso Anniversary Week

The movement for a nation-wide participation in the observance of Caruso Anniversary Week has resulted in formation of committees in various States and promised assistance of music organizations and artists, according to announcement by the Caruso American Memorial Foundation.

National and local organizations, leading operatic and concert artists, Governors of States, public school officials and others have agreed to cooperate. The week will mark the beginning of the national effort to raise a \$1,000,000 endowment fund for the foundation.

Catherine Calvert to Marry

Catherine Calvert, widow of Paul Armstrong, playwright, is to marry Ed George Carrothers, millionaire sportsman and war veteran of Montreal, Canada. Miss Calvert is at present appearing with Otis Skinner in "Blood and Sand" at the Montauk Theatre, Brooklyn. She will continue her stage career with the full sanction of Col. Carrothers. He is an exporter of wheat. During the war, while serving as a major of Canadian artillery, he received several decorations for bravery.

No Injunction for "Demi-Virgin"

Justice Robert F. Wagner refused, on Tuesday, to issue an injunction restraining Commissioner of Licenses John F. Calhoun from revoking the license of the Eltinge Theatre where the "Demi-Virgin" is playing. The play had been pronounced immoral by Chief Magistrate M. Adcox, but the Grand Jury dismissed the case. Mr. Calhoun refused to say what action would be taken toward carrying out the revocation of the license.

Dallas Theatre Burns

What gave every promise of proving a profitable season of stock was abruptly halted down in Dallas on Saturday last when the theatre housing the organization was destroyed by fire.

The troupe, headed by Al McGovern, is now on the way back to New York.

BROADWAY TIME TABLE—Week of Jan. 9th

Play	Principal Players	What It Is	Theatre	Location	Time	Est. Week's Sale
"Alias Jimmy Valentine"	Margalo Gilmore and Otto Kruger	Revival of melodrama	Dec. 6 Gaiety	Way & 46th	8:15—W. & S. 2:15	\$10,000
Anna Christie	Pauline Lord	An O'Neill Drama of the Sea	Nov. 28 Vanderbilt	West 48th	8:30—W. & S. 2:30	\$7,500
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	Thrilling mystery melodrama	Aug. 23 Morosco	West 45th	8:30—W. & S. 2:30	Capacity
A Bill of Divorcement	Alan Pollock, Janet Beecher	Very good drama	Oct. 10 Times Square	W. 42nd	8:30—W. & S. 2:30	Capacity
Blossom Time	Olga Cook, Ber. Peacock, Wm. Danforth	Excellent musical play	Sept. 28 Ambassador	West 48th	8:30—W. & S. 2:30	Capacity
Bluebeard's Eighth Wife	Ina Claire	French farce	Sept. 19 Ritz	West 48th	8:30—W. & S. 2:30	\$9,500
Bomb	Al Jolson	Jolson at his best	Oct. 6 Tolson	West 50th	8:30—W. & S. 2:30	Capacity
Captain Applejack	Wallace Edinger and Mary Nash	Reviewed in this issue	Dec. 30 Cort	West 48th	8:30—W. & S. 2:30	1st Week
The Chocolate Soldier	Donald Brian, Tessa Costa	Elaborate revival	Dec. 12 Century	West 63rd	8:30—W. & S. 2:30	\$13,000
The Circle	John Drew, Mrs. Leslie Carter	Star cast in Munsham play	Sept. 12 Selwyn	West 42nd	8:30—W. & S. 2:30	Capacity
Lionel Barrymore	Lionel Barrymore	Typical Barrymore vehicle	Oct. 17 Broadhurst	West 44th	8:30—W. & S. 2:30	Capacity
Danger	H. B. Warner	Risque comedy	Dec. 22 29th Street	West 39th	8:30—W. & S. 2:30	\$9,000
Demi Virgin	Hazel Dawn	Play of English life	Oct. 18 Eltinge	West 42nd	8:30—T. & S. 2:30	\$5,500
The Dover Road	Charles Cherry and Winitred Lenihan	Detective comedy	Dec. 21 Bronx	West 45th	8:30—W. & S. 2:30	Capacity
"The Dream Maker"	William Gilette	Reviewed in this issue	Nov. 21 Empire	Way & 40th	8:30—T. & S. 2:30	\$10,000
Drifting	Alice Brady and Robert Warwick	Highly amusing comedy	Jan. 2 Playhouse	East 48th	8:30—W. & S. 2:30	1st Week
Dulcy	Lynn Fontanne	To be reviewed next week	Aug. 1 Frazer	West 42nd	8:30—W. & S. 2:30	\$9,500
Face Value	Leo Ditrichstein	Comedy of small town life	Oct. 20 Little	W. 49th	8:15—W. & S. 2:15	\$9,500
The First Year	Frank Craven	Entertaining Hippodrome show	Oct. 20 Little	West 44th	8:30—W. & S. 2:30	Capacity
Get Together	Charlotte	Excellent Musical Show	Sept. 3 Hippodrome	6th Av. & 43d	8:15—Daily 2:15	\$40,000
Good Morning Dearie	Ada Lewis, Louise Groody	French Drama	Nov. 1 Globe	Way & 46th	8:30—W. & S. 2:30	Capacity
The Grand Duke	Lionel Atwill	Light Comedy by A. A. Milne	Nov. 1 Lyceum	West 45th	8:30—T. & S. 2:30	Capacity
The Great Broxopp	George Arliss	Thrilling melodrama	Nov. 15 Punch & Judy	East 49th	8:30—F. & S. 2:30	\$4,000
The Green Goddess	Irene Franklin	John Murray Anderson revue	Jan. 18 Booth	West 45th	8:30—F. & S. 2:30	\$7,500
Greenwich Village Follies	Jacob Ben-Ami	Drama of Jewish life	Aug. 30 Shubert	West 44th	8:30—W. & S. 2:30	Capacity
The Idle Inn	Billie Burke	Charming & diverting comedy	Dec. 20 Plymouth	West 61st	8:30—T. & S. 2:30	\$7,000
The Intimate Stranger	Vivian Martin, Lynn Overman	Excellent character study	Nov. 7 Henry Miller's	West 43rd	8:30—Th. & S. 2:30	Capacity
Just Married	Lenore Ulric	Reviewed in this issue	Apr. 26 Nora Bayes	West 41st	8:30—W. & S. 2:30	\$5,000
"Kiki"	Lowell Sherman, Gail Kane, Margaret Lawrence	Comedy Drama	Nov. 29 Belasco	East 44th	8:15—Th. & S. 2:15	Capacity
Lawful Larceny	Marie Doro, Frederick Perry	Reviewed in this issue	Jan. 2 Republic	West 42nd	8:30—W. & S. 2:30	1st Week
Lilies of the Field	Joseph Schildkraut, Eva Le Gallienne	Comedy Drama	Oct. 3 Klaw	West 45th	8:30—W. & S. 2:30	\$9,500
Lilom	Strong Cast	Reviewed in this issue	Apr. 20 Fulton	West 46	8:15—Th. & S. 2:15	Last wk.
The Madras House	Norman Trevor and Margaret Dale	Reviewed in this issue	Jan. 2 National	West 41st	8:30—W. & S. 2:30	1st Week
The Married Woman	Will Rogers, Carl Randall	Reviewed in this issue	Dec. 21 Princess	West 39th	8:30—W. & S. 2:30	\$4,000
Midnight Frolic	Sydney Blackmer	Reviewed in this issue	Nov. 17 N. Am'sdam Road	West 42d	11:00—	Capacity
The Mountain Man	Sam Bernard, Wm. Collier, Florence Moore	Reviewed in this issue	Dec. 12 Maxine Elliott's	West 39th	8:30—W. & S. 2:30	\$8,000
Music Box Revue	Louis Mann	Reviewed in this issue	Sept. 22 Music Box	West 45th	8:30—W. & S. 2:30	Capacity
Nature's Nobleman	Elizabeth Hines, Robinson Newbold	Reviewed in this issue	Nov. 14 48th Street	West 48th	8:30—W. & S. 2:30	\$8,500
The O'Brien Girl	Ed. Wynn	Reviewed in this issue	Oct. 3 Liberty	West 42d	8:30—W. & S. 2:30	Capacity
The Perfect Fool	Marlenn Miller, Leon Errol	Reviewed in this issue	Nov. 7 Geo. M. Cohan	Way & 42d	8:30—W. & S. 2:30	Capacity
Sally	Tom Powers, Augustin Duncan	Reviewed in this issue	Dec. 21 New Amsterdam	West 42d	8:30—W. & S. 2:30	Capacity
S.S. Tenacity	Miller & Lyles, Sussie & Blake	Reviewed in this issue	Jan. 2 Belmont	West 48th	8:30—W. & S. 2:30	1st Week
Shuffle Along	Ernest Truex	Reviewed in this issue	May 23 63rd Street	West 63d	8:30—W. & S. 2:30	\$8,500
Six Cylinder Love	Wm. Faversham	Reviewed in this issue	Aug. 25 Sam H. Harris	West 42d	8:30—W. & S. 2:30	Capacity
The Squaw Man	Arnold Daly, Blanche Yurka	Reviewed in this issue	Dec. 26 Astor	Way & 45th	8:30—W. & S. 2:30	\$9,000
"The Wife With a Smile"	Julia Sanderson	Reviewed in this issue	Nov. 28 Garrick	East 35th	8:30—Th. & S. 2:30	\$8,000
and "Bouhouroche"	Edith King, Harry Davenport	Reviewed in this issue	Aug. 9 Casino	Way & 39th	8:30—W. & S. 2:30	Capacity
Tangerine	New repertoire company	Reviewed in this issue	Oct. 3 Longacre	West 48th	8:30—W. & S. 2:30	Capacity
Thank You	B. F. Keith Features	Reviewed in this issue	Dec. 23 National	West 41st	8:30—W. & S. 2:30	1st Week
Trilby	Shubert Advanced Vaudeville	Reviewed in this issue	Dec. 23 National	Way & 47th	8:00—Daily 2:00	Capacity
Vaudeville	Shubert Advanced Vaudeville	Reviewed in this issue	Dec. 23 National	Way & 47th	8:15—Daily 2:15	Capacity
Vaudeville	Elsie Ferguson	Reviewed in this issue	Dec. 23 National	Way & 50th	8:15—Daily 2:15	Capacity
Vaudeville	Olga Petrova	Reviewed in this issue	Dec. 23 National	Way & 50th	8:30—W. & S. 2:30	\$9,000
The Varying Shore	Marion Greene	Reviewed in this issue	Dec. 23 National	Way & 50th	8:30—W. & S. 2:30	\$8,000
The White Peacock		Reviewed in this issue	Dec. 23 National	Way & 50th	8:15—W. & S. 2:15	\$11,000
"The Wildcat"		Reviewed in this issue	Dec. 23 National	Way & 50th	8:15—W. & S. 2:15	\$11,000



This attractive model from the Shelton Looms shows a charming dress and hat of Karakulan. The swagger stick lends a note of distinction to the costume. The gown is modeled from a design by Frances L. Scher.

Photo by Joel Feder.

DRAMATIC MIRROR

Broadway Buzz

By Jim Gillespie

GOOD-MORNING! Did you recover from New Year's Eve or are you still among the casuals?

New York was supposed to be dry New Year's Eve and it was so far as the weather was concerned.

Theatres and cafés were filled to capacity last Saturday night, and so were many of the patrons.

The funny part about New Year's Eve is that a lot of us think in order to see the old year out we must get blind drunk.

All sorts of noise-making devices were used to welcome the new year. It was the first time that many housewives came in actual contact with a dishpan.

The fellow who vows to drink water the first of the year usually lives up to his promise. This does not apply to the second of January or thereafter.

Standing-room was at a premium last Saturday night and at the end of the show many misguided people were still looking for the room.

At some places the New Year festivities were marked by a riot of color with black and blue predominating.

One thing that puzzles us is, why do so many girls who go out for a good time insist upon wearing crêpe?

Thousands of merrymakers carried the makings on their hips, but, of course there were also the usual disturbers who poured shots from wicked-looking canisters of the 38 and 44 vintage.

The Naval Academy boys were given a vacation over the holidays, but the tough part of it was that the boys had to report back fit for duty New Year's Day.

People You May Have Met

The fellow who tells you about all the smokes he received for Christmas, but is disappointed because they did not include matches.

The girl who wonders why she has to buy ink for a self-filling fountain pen.

The landlord who got you out of bed to wish you a Happy New Year for the purpose of collecting his rent.



The fellow who claims he can't stick close to the family fireside because they have steam heat.

The old gent who tries to look youthful by wearing a Young hat.

The men who suddenly fall asleep upon seeing a woman enter a subway train.

The pest who consumes a half-hour looking through the telephone directory and then suddenly remembers that the party hasn't got a phone.

Your humble self, who after waiting a half-hour for the directory eagerly turns to the page only to discover it has been torn out of the book.

Information who makes you feel much better by insisting that the number is in the directory.

The fellow who blocks the line by trying to put a subway ticket in the new nickel slots.

The conservative person who upon seeing you enter a restaurant immediately proceeds to introduce you to the entire house.

The fellow who hangs his coat directly over your head so that it will drag in your soup.

The waiter who works up your appetite for corned beef and cabbage and then comes back and tells you they haven't any more.

The man sitting opposite who tries to keep your food warm by spreading his newspaper over it.

The waitress who insists upon using the word "Honey" and to prove her affection gives you molasses with pancakes.

Muffins

They say cold hands mean a warm heart, which may account for the scarcity of muffins this winter.

Few married women need muffins

because they keep their hands warm by putting them in their husbands' pockets.

That's one opportunity that few women muff.

Some married women find ample warmth in a pair of gloves. These ladies usually have a couple of kids on their hands.

The passing of muffins is probably due to the popularity of short skirts. When some of the girls began to expose themselves all hands decided to follow suit.

After looking over a few types we arrived at the conclusion that they don't carry muffins because they would interfere with the length of their skirts.

Of course muffins don't appeal to the girl who refuses to work hand in hand with anybody.

You cannot blame a single girl for not carrying a muff because one finds little pleasure in holding hands with themselves.

Not so long ago a fellow could make his girl happy by giving her a fur set consisting of a neckpiece and muff. Nowadays he does not have to buy her a set, as she merely asks for one article—a fur coat.

With the muff eliminated, we find ourselves wondering what the girls use for a shopping bag.

In the old days, if a woman went shopping with her muff, the clerks never had to call on their delivery wagons.

We know of one woman who used to hide away the week's groceries and still have room enough to stow away a case of beer.

One day she ordered a piano and insisted that her muff accompany it

so that the instrument wouldn't get scratched.

New Year's Eve is a good time for distraction. Reading.

Nothing new there. A silver coin has always been known as a piece.

Heard at Rehearsal

Orchestra Leader—"Shall I Vamp till you're ready?"

Busy Performer—"No, stick around, I'll be with you in a minute."

Dear Sir—"Why do most acrobats insist upon wearing tights? Stella." It's merely a matter of form. Do you approve of short skirts?

Lady—"Is this seat next to a pillar?"

Treasurer—"No mam. This is a theatre, not a lodging house?"

The Sigh of Size

Our sympathy went out to a certain stout gentleman the other night who tried to get a seat for a show only to be told that all the boxes had been taken.

One good turn deserves another, which accounts for many acts holding the next to closing spot.

He who laughs last laughs best, which may account for most comedy acts preferring a late spot on the bill.

A stitch in time saves nine, which may be responsible for headliners sewing up the average bill.

A rolling Stone gathers no Moss, but we still have hopes of seeing Fred in vaudeville.

Al Mayer, manager of the Shuffle Along troupe, was requested to speak at the N. V. A. clown night last Tuesday, but bashfully declined. Something strange there. Speaking is the best thing that some Mayors do, but Al decided to let his company do the talking, and, believe us, they did. Here's hoping we hear more from them.

Laugh and the world laughs with you is a myth so far as some comedians are concerned.

Unbroken Resolutions.





MAE MURRAY

the latest star to join the forces of the Metro Pictures. She is now appearing in "Peacock Alley," a Tiffany Production, released by Metro, at the new Cameo Theatre

DRAMATIC MIRROR

The New Plays

"UP IN THE CLOUDS" Musical Comedy at Lyric

New musical comedy, with book by Will B. Johnstone, and music by Tom Johnstone. Produced by Joseph M. Gates at the Lyric Theatre Jan. 2.

A musical comedy dealing with the longings of a romantic couple to try their fate in the movies, and the consequent results is the latest Joseph M. Gates offering, "Up In the Clouds." The girl is already a movie star, but she thinks it rather a novel idea to try to get into a new company under another name on the strength of her personal merit alone and not on her former reputation.

There is plenty of comedy and more than the usual share of dancing, ranging all the way from aesthetic to burlesque. One of the most picturesque scenes shows Betsy Ross and her aids working on the flag of our country.

Grace Moore plays the movie heroine with a certain amount of musical comedy charm. Hal Van Rensselaer is the young chap who likewise takes a fling into the movies, only to be rescued by the girl, just as his wealthy but angry father was about to cast him off forever, with true musical comedy parental peevishness. Walter Walker plays the father. Mark Smith is the young ne'er-do-well. Gertrude O'Connor is a jaded society girl, and Dorothy Smoller a realistic movie villainess. Skeet Gallagher, Gladys Coburn, Page Spencer, William N. Bailey, June Roberts, Arthur Corey, and Melissa Ten Eyck complete the array of principals.

H. K. WHEAT.

"LAWFUL LARCENY" Shipman Comedy at Republic

A comedy, in a prologue and three acts, by Samuel Shipman. Produced by A. H. Woods, at the Republic Theatre, Jan. 2.

CAST

Judge Perry.....Felix Krembs
Mrs. Davis.....Margaret Mayo
Mrs. French.....Ida Waterman
Vivian Heyburn.....Gail Kane
Celeste.....Bijouette La Violette
Guy Tarlow.....Lowell Sherman
Marion Sylvester.....Margaret Lawrence
Andrew Dorsey.....Allan Dinehart
Mr. French.....John Stokes
Mr. Davis.....Frazier Coulter
Nora.....Sara Haden
Detective Farrell.....John Sharkey

"Lawful Larceny" is one of those light and rather foolish plays which contains plenty of entertainment, a little moralizing at the right moment, and unbelievable impossibilities. Imagine a wife who finds her husband has been carrying on indiscreetly with a woman of doubtful reputation, suddenly seeking her revenge by hiring herself out as a secretary to the naughty lady. She can be right on the spot and keep an eagle eye on the offender's intimate affairs. This the wife does. Mrs. Andrew Dorsey becomes secretary to the notorious Vivian Heyburn with whom Andrew has been carrying on scandalously. Vivian, with an eye to her bank account, has appropriated most of Andrew's, and the poor man finds himself somewhat repentant but "broke." There is a final scene when the two women confront each other

Alice Brady in "Drifting" "Lawful Larceny" "Up In The Clouds" and "S. S. Tenacity" Open.

and exchange verbal gymnastics, in which the righteous Mrs. Andrew puts over a few wallops in behalf of the seventh commandment.

Gail Kane is a gorgeous Vivian, and Margaret Lawrence plays the wife cleverly. Lowell Sherman makes much of a secondary part, and Allan Dinehart is an interesting Andrew. A. H. Woods has given the play a lavish production and a fine cast.

HOMER DWIGHT.

"THE S. S. TENACITY" French Comedy at the Belmont

Comedy in three acts, from the French of Charles Vildrac. Produced by Augustin Duncan, at the Belmont Theatre, Jan. 2.

CAST

Therese.....Marguerite Forrest
Widow Cordier.....Jennie Dickerson
Bastien.....George Gaul
Segard.....Tom Powers
Hidoux.....Augustin Duncan
An English Sailor.....Claude Cooper
A Young Workman.....Howard Clancy
Another Workman.....Robert H. Forsythe
An Old Workman.....K. Henry Handon

"The Steamship Tenacity" is a quiet, pensive comedy which brings out the contrast between two friends, one the sombre Segard, and the other, the more forceful Bastien. The play opens with these two lifelong friends setting out for Canada to try their fame and fortune. They are printers, from Place Clichy. Bastien had suggested the idea and Segard accompanied Bastien with dog-like faith in his judgment, carried along by the other's enthusiasm. Segard, upon seeing a beautiful girl, would start in to dream of her—of his courting her, and perhaps marrying her in some future time. Bastien, on the other hand, views her with the intensity of immediate possession. Perhaps he could win her over in half a day. It is Bastien's way to jump at everything at once.

And so it happens. The pretty bar-maid whom Segard has been worshipping from afar, with the hopes of winning her love, has been wooed and won by the more impulsive Bastien. When it is time to set sail on the Steamship Tenacity, Segard comes to the dock with his bags and baggage, only to find that Bastien has already departed and taken the pretty bar-maid with him. So Segard sets out drearily for Canada on the trip which he only agreed to take because of his desire to accompany his dynamic friend.

The play is very short, consuming barely two hours. Something of this must have been anticipated by the producer, for all the players drag out their lines and business as though to take up as much time as possible. This tends to make the play a bit more dreary than necessary.

The Robert Edmund Jones settings are effective and well lighted. Augustin Duncan has cast the play evenly and takes the part of the old café

philosopher himself. Margaret Forrest, unusually pretty, plays the girl carefully and agreeably. Tom Powers is decidedly effective as the sorrowfully wistful Segard. He makes you feel his heartsickness. Claude Cooper plays a small bit with triumph. George Gaul plays the rugged Bastien slightly out of key, possibly because he is trying to suggest the French type of Don Juan so alluring to the susceptible feminine heart.

JOHN GEOFFREY.

"DRIFTING" Alice Brady at the Playhouse

A melodrama in six scenes by John Colton and D. H. Andrews. Scenery by Kennel and Entwistle. Gowns by Bendel, and Farquharson and Wheelock. Produced by William A. Brady at the Playhouse, Jan. 2.

CAST

Mrs. Cook.....Jane Corcoran
Deacon Cook.....H. Mortimer White
Dr. Hepburn.....Burr Curruth
Willie Bates.....Barry Fitz Patrick
Ernie Crockett.....H. D. Bogart
Cassie Cook.....Alice Brady
Mrs. Polly Voo Frances.....Florence Short
Foo Chow Lizzie.....Blanche Wallace
Rangoon Rose.....Winnifred Lawshe
Molynaux.....Leward Meeker
Flock.....Maxwell Driscoll
Monsieur Repin.....Franklin Fox
Bad Lands McKinney.....Robert Warwick
Dr. Li Shen Kueng.....Lumsden Hare
Lady Beamish.....Selene Johnson
Cyril Trenwyth.....Leonard Cary
Woman of Tung Kow.....Marguerite de Marhanno
Chu Che La Lu.....Millie Beland
Tommy Hepburn.....Jack Grattan
Wang.....Allen Atwell
Komisky.....Frank Backus
The Jhanzi Kahn.....H. Mortimer White
Capt. Jack John Micheljohn.....Harry Davies
Ramirez.....William Blaisdell

This new cycloramic drama in which Alice Brady returns to Broadway after a couple of seasons with "Forever After" on the road, is the feminine of "The Man Who Came Back" type seen here so successfully several seasons ago.

In a prologue we see Cassie Cook, a youthful, vivacious schoolgirl, run away from her home because of her father's threat to beat her for playing "hooky." And from then on, Cassie tours the world in five varied scenes, going down and out, and finally drifting back to respectability. She goes to China, where she becomes known as "Cassie of the Yellow Seas" and "The Queen of Sheba."

She goes to the hills to see two missionaries and their child and is caught in an uprising. She is saved by Bad Lands McKinney, who has given up his drinking and is trying to find a learned Chinese gentleman who is heading a Bolshevik movement. Cassie goes along. After many adventures, they finally locate the Chinaman and Cassie gets into a thrilling fight with him, taking him prisoner with the aid of McKinney. And in the meantime each of these two derelicts have told each other their life history and have fallen in love. So the play comes to a happy ending.

Miss Brady gives a highly colorful performance of the girl Cassie, play-

ing with abandon the scenes with the Chinaman and the noisy Shanghai scene. She introduces a note of pathos with telling effect. Robert Warwick is excellent as the derelict who strives to improve his and Cassie's position. He acts with a quiet force that is effective and impressive. Allen Atwill is good as the self-sacrificing Wang.

Lumsden Hare is a picturesque villain, and Selene Johnson is charming as Lady Beamish. The large cast is well trained and each part is played with precision and skill.

HARRISON EDWARDS.

Meehan to Go Ahead for Cohan

John Meehan will start ahead of George M. Cohan to London. He is booked to set sail in two weeks' time to begin preparations for the London presentation of "The Tavern." This will precede Cohan across the Atlantic by about a fortnight.

No engagements have as yet been made for the English cast of "The Tavern," in which Cohan himself will be seen as the Vagabond, and Meehan will have charge of this task as well as of the preliminary rehearsals until the star arrives on the scene. Meehan, too, may appear in the play, although that is not definitely set as yet.

Meehan has long been associated with Cohan, and was his general stage director during the latter's independent venture as a manager.

Butler Davenport Reappears

Butler Davenport made his appearance Wednesday afternoon at the Bramhall Playhouse with a presentation of "Keeping Up Appearances" for the benefit of the Russian Famine Fund.

The event was something in the nature of a welcome home reception, and Ben-Ami, who is playing the leading rôle in Arthur Hopkins's production of "The Idle Inn" at the Plymouth Theatre, and Bertha Kalich were in charge of the ceremonies incident to greeting the audience.

Edna Bates With "Red Pepper"

Edna Bates has hired out to McIntyre and Heath for their new show, "Red Pepper," and left the city recently for Philadelphia to begin activities. This musical production is headed for New York, the fates being kindly disposed.

Miss Bates, it will be recalled, created the leading rôle in Sam H. Harris's production of "Honey Girl." She was last seen here in Oliver Morosco's late lamented "Love Dreams."

Ernest Glendinning Ill

Ernest Glendinning, recently seen as the leading player in "Sonny Boy," is recovering from an operation performed on Sunday last at the Lexington Avenue Hospital and now is reported to be out of danger although his condition is still very weak.

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In the Song Shops

By Jim Gillespie

Announcing Numbers For New Year? Mitchell and Pollack Turn Out New One. Other Gossip.



HENRY ROSENTHAL

the well-known composer whose song, "Georgia Rose," has been acclaimed one of the most popular numbers of the season. Harry is also the composer of "Song of the Orient," "Absence," "Beautiful Love," "Tell Her With Kisses," "Just You Alone" and "Rainbows." He also had the distinction of being selected as personal pianist for the Prince of Wales during the latter's visit to the States, and at the present is meeting with much success with his orchestra which is kept busy entertaining at various society functions.

DURING the past few weeks various music houses have been shrouded in mystery. Everybody seemed happy over the fact that 1921 was passing out of the picture and many whispered conferences were held in executive offices, piano rooms and out-of-the-way corners. While chasing news it has often been our fortune to run headlong into a confidential scandal party which invariably resulted in a warm welcome in the form of a short introduction and a quick vamp, with us doing the vamping by request. However, by clever manoeuvring and without the aid of a moustache, we finally discovered the reason for the mysterious meetings which we hereby unfold for your earnest perusal.

The boys have been discussing their catalogs for 1922. Yep, that's the big secret and we take great pleasure in announcing the following releases for the new year.

Through the Oratorical

efforts of Joe Santly we learned that Remick will get under way with a melodious stable that promises to surpass any catalog previously launched by that firm. Joe spouted with the eloquence of an Edwin Booth, and then to show his versatility did a three-act with Alex Cantor and Billy Cripps, all three taking turns in eulogizing the Remick Catalog. After having our ears scorched by the *Three Musketeers*, we managed to get in a few words by asking the names of the much-talked-of songs which resulted in the boys becoming hard of hearing. They could not understand a word we said, so after much shrugging of shoulders

we decided that from a deaf and dumb point of view the Remick songs for 1922 sounded very good.

We then bounced over to the Broadway melody factory and found Al Beilin in conference with Will Von Tilzer. Al sent out word for us to wait as he had some very good news, so we proceeded to kill time by annoying Willie Horowitz. Willie started to rave about the firm's new catalog until we asked for the names of the songs which resulted in Willie being stricken dumb. Just then Beilin appeared and after almost tearing our arm from its socket he went into the following monolog: "Gee, I'm glad you waited because I want to give you an earful about our numbers for the new year. Have a cigar. Don't be afraid, they're not a Christmas present, I bought them myself. Say, listen, we have the greatest collection of songs for the new year that were ever put out by a single firm. Here, have a light, but look out for that cigar-holder because celluloid burns. When you hear our new songs

You'll Have to

admit that when it comes to picking numbers Will Von Tilzer has a lottery beat a mile. What's the names of the songs. Why-er—they will be known as Will Von Tilzer numbers. Now these songs are bound to be—what? Why, I just told you the name. Oh, you mean the titles of the songs. Oh, I see. Well, I'll tell you how it is and I don't want you to think I'm stalling. The majority of the songs have not as yet been named. What are the songs that have been named? Well, I'll tell you because you seldom take off your hat. Listen, the two songs that have been named are *Dapper Dan* and *Weep No More My Mammy*.

After chasing Al around the factory we sought refuge in the elevator and upon reaching the street decided to visit the hilarious dispensary of Shapiro-Bernstein. Joe Goodwin and George Piantadosi immediately went into a double that sounded like this: "Well, well, Happy New Year. Say, if you have any loose change in your vest put it down on the Shapiro-Bernstein entry and you're bound to cash in. We're going to get away to a fast start this year and our competitors will have to wear goggles to keep our dust out of their eyes. We have several numbers all groomed for the get-away and it's really all over now except for the shouting. Their names? Well, to tell you the truth we are keeping them under cover, but if you must know, I'll let you in on the secret. They have all been christened and each one is known as an excellent song. Don't forget the titles, the elevator is still running and look out for the horse-cars. Exit, full of information.

Wolfe Gilbert has just turned out a brand new number entitled *Kentucky Echoes* which he wrote in collaboration with Reilly Reilly. The tune is now on the press and will be ready for distribution within the next few days. If the song is all that Wolfe and Reilly claim it to be the echo will consist of but one word, success. Wolfe has also taken over a new number which answers to the name of *Cora*. It was written by Al Bernard (yes, it's the same Al whom you have heard on your Victrola) and Larry Briers. The number sounds like a winner and we are holding out eighty-five cents for the purpose of buying the record.

Lou Breau

sprung a pleasant surprise last week by introducing a brand new Hawaiian lullaby which he has christened *Lola Lee*. When naming the song Lou should have used an *I* instead of an *O* as he then could have dedicated the song to a well-known movie actress. It is one of those soothing melodies that takes you back to the land of sunshine and flowers, that is, until somebody leaves the door open and then you find yourself freezing to death. While speaking of Lou it might be well to mention that a

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Boo-Hoo-Hoo	Hattie Althoff
Granny	Sophie Tucker
I've Got My Habits On	Ruby Darby
I Want My Mammy	Sybil Vane

prominent publisher has been dickering for his *Never Mind* number and the deal was practically closed at the time we went to press.

Delaware Waltz

is stepping along as smoothly as ever, so if you happen to be in the vicinity of New Bern, N. C., or the windy town of Chicago, just step in and help yourself to an armful of copies. Joseph B. McDaniel, president of The McDaniel Publishing Co., sends us a modest little note to the effect that the above number is still going on all cylinders with no signs of a let up. Jimmie Altieri is handling the Chicago office which is located in the Loop End building, and Sir James will be glad to make you acquainted with the song. If you cannot make the grade a letter to either office will bring the same results.

Joseph F. Kinealy

Music Publishing Co. are introducing two new numbers entitled *You'll Wish You Had Me Back Again*, a waltz ballad, and *It's Igaroll*, a jazzy one step that is taking the Saint out of St. Louis. Both numbers are ex-

tremely popular throughout that section known at the Middle West and are in constant demand at the various dance emporiums. Mr. Kinealy has had several offers for his waltz number, but has refused to sell and after looking at the title we do not blame him. One cannot be too careful you know, especially when they are warned in advance.

Sidney Mitchell

and Lew Pollack, the high-powered team of writers who have been running on all cylinders for the past year, have slowed down long enough to announce the completion of a new number entitled *Sing-A-Lo*, a Chinese novelty song which they wrote in collaboration with Lew Broten. The boys honored us by putting on the song the other day and after hearing Sid Mitchell gargle the lyrics we know why he is so fond of chop suey and other Chinese mysteries. It is a typical chop-stick number and is now in the laundry, where it is being groomed for early publication. The boys think the number has a good chance of coming through and it's not a Chinaman's chance, either. The Broadway Music Co. feels the same way.

Is That So!

Al Lewis, formerly sales manager of the Triangle Music Co., is no longer connected in any capacity with the above firm. Al suddenly left the firm last week and no information as to his future plans could be learned. Joe Davis, President of the Company, refused to talk of the matter other than to say that Lewis was no longer employed by the firm.

We are in receipt of a letter from Ralph Williams, the well-known exponent of sharps and flats, who is now enjoying a long engagement at the Hotel Grunwald, New Orleans. Ralph is having a wild time playing both the ponies and music, to say nothing of the *Mardi Gras*, and modestly admits that his orchestra has taken the town by storm. Ralph sends his regards to all the boys, including Benson's musical aggregation. We hope Benson sees this article because we have no idea of hopping on to Chicago to deliver the message.

The boys of the Seymour Music Co. are very optimistic over their latest ballads, namely *Make Somebody Happy* and *God Will Bless You*. The songs are being featured by various dance orchestras and have become very popular with the followers of waxed-floor emporiums. Orchestras and professional copies may be had in all keys and a post-card will bring them right to your door.

Don Rockwell, well known in music circles as a song-writer as well as district sales representative for the Q. R. S. Co., is spending the holidays with his family in San Diego, Cal. On his way East, Don will stop at all the principal cities for the purpose of looking over the field. He also informs us that he has completed four new numbers which will be heard from in the very near future, namely *There's A Reason*, *Never Mind*, *Rain or Shine*, and *Dodo*.

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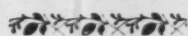
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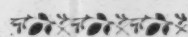
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PALACE Excellent Show, Arranged Well

They were selling standing room on Monday afternoon at fifty cents a foot, we understand. And they must have been getting it, for the standees were arranged several rows deep inside the ropes. It was a tough break on one-legged customers, who had to soak up a dollar, regardless of the fact that a crutch doesn't occupy more than an inch of floor space. That isn't intended as grim humor so much as for sympathy.

But at that, as Palace prices go, the show was worth it. Especially when one considers that it was a holiday. Imagine a chap taking a girl to the show and paying \$2.75 a seat, and then saying to a friend he may meet inside, "Happy New Year!" Come to think of it, it really was a great start for the new year, for at last we have seen what we have been waiting for years to see.

Sophie Tucker working without a jazz band. And to top it off (no we're not clowning) doing dramatics, and doing 'em well. Yes, *Sophie* now has with her just *Al Seigel* at the piano. The very same *Al* who has been grabbing off quite a little publicity lately. In addition to *Seigel*, *Miss Tucker* also has a violinist, who comes in for an affectionate bit with her and who is supposed to be her son just back from a military academy for a visit. Others in the company are *Manny Morris*, who conducts the orchestra, and a "Granny" type, who poses for a song by that name. Great idea, and does away with slides quite successfully. *Miss Tucker* closes intermission, and is doing the best work of her career. One thing is certain, *Sophie* doesn't need a jazz band or any other kind of band to stop a show. Not when she can work as she did Monday afternoon.

Houdini is heading the other portion of the bill. His offering consists for the major portion of bits from the serial, "The Master Mystery," in which he appeared, showing various stunts he had to do in that scenario. The meat of the act consists of a new stunt in which he escapes from a Chinese torture cell, a glass case filled with water and locked tightly. *Houdini* is placed in it head down, with his feet out of the case through loopholes. A marvelous stunt and went over excellently.

Lew Dockstader is on third with a new monologue by *Aaron Hoffman* called "Talking Through His Hat," and which is one of the best *Dockstader* has done in years. It will easily serve to keep *Lew* in his position, that of "King of Monologists." He doesn't miss a thing in it.

Harry Carroll on third with his *Varieties*. The *Bennett Twins* have some new numbers and are sweeter and better than ever. A wonderful pair, who leave all other sister acts of their kind 'way behind. *Harry Miller* is also on deck with some classy dance work and lots of personality. *Ann Sands* in *Grace Fisher's* rôle does well, and the six chicks can never be called "chorus girls." They're too clever and are too pretty.

New York Favorites Includes Sophie Tucker and Mabel Withee—Chicago Theatres

Joe Cook is another repeat, next to closing, and closing with the *Alexander Brothers* and *Evelyn*, getting as many laughs as ever, if not more, if possible.

Mme. Bradna opens with an exceptionally good circus offering which lives up to the billing, "The Circus Beautiful." *Peggy Carhart*, with a violin single, making no changes, has a tough spot and a hard routine, but does well.

HOFFMAN.

PALACE—CHICAGO Daphne Pollard Tops Bill

Those who attended the opening matinee at the Palace this afternoon witnessed a mighty good vaudeville show. *Fantino Sisters* and *Company* opened with some aerial thrillers that seemed new. However, there cannot be any good reason for them not giving the two men with them equal billing, as they deserve it. Their stunts got a number of hands. *Denis Chabot* and *Nonnette Tortoni*, in their satire "When the Clock Rings," which amounts to nothing more or less than *Chabot* setting an alarm-clock out on the stage so that it rings when their fifteen minutes are up, held the deuce spot easily. *Chabot* is some ivory tickler, incidentally a fine violinist, and *Nonnette* possesses the quality of being soothing to the eye. They are a combination hard to beat and made a hit.

Henry and *Anna Seymour* scored a hit with material of ancient vintage. Without doubt it is *Miss Seymour's* personality that puts them over. Anybody else with the same material would soon be looking for something new. The manner in which she puts her stuff over fools 'em into thinking they have never heard it before, and consequently it goes over. She was followed by *Henry Santrey* and *His Orchestra*, who proved a hit which was supplemented with an impromptu encore between *Henry* and *Anna Seymour* which went over well.

Zuhn and *Dreis* followed with a line of nonsense that kept them going from start to finish. Their stuff is so ridiculous that it's a scream.

Daphne Pollard, the headliner, is certainly a comedienne who is funny and at the same time is an artist. Her English Music Hall stuff is very cleverly done and proves to be entertainment out of the ordinary. She is inimitable without a doubt, and the audience gave her what she came for and plenty of it.

George Moran and *Charles Mack* held the hard spot on the bill with apparent ease. Their brand of comedy is somewhat on the same order as *Zuhn* and *Dreis*, only done in blackface. It would be mighty hard to pick the winner. They pull some mighty good gags and wheezes which kept the holiday mob howling in glee. *Kara*, a European juggler, closed the show with an exhibiton in the art of juggling worth while waiting for, which quite a good many did.

H. CHRISTENSEN.

MAJESTIC—CHI- CAGO

Babe Ruth Scores Hit

A packed house was in evidence to greet the opening performance at the Majestic this week and saw a consistently good show, beginning with *La Maze Trio*, who amused the customers with their hokum acrobatics and dancing. They were well liked. *Arthur Millard* and *Minnie Marlin* seconded it in "Honeymooning." This consisted of the usual combination of songs, dances and chatter, the three main ingredients of vaudeville. *George Bobbe* and *Eddie Nelson* pleased greatly with their comedy sketch, "His Girl." These boys are a good pair of singers and all they needed is encouragement (which, though deserved, is often lacking at this house). These same boys stopped the show "cold" at the Palace not so long ago, which calls forth the foregoing statement.

Next we had *Edith Taliaferro* in "Under the Same Old Moon," a love-tale of three continents. There are three episodes, each taking place in a different country, and each episode being a different love affair. *Miss Taliaferro* is supported by an excellent cast, while the entire act is beautifully staged and decidedly novel in its presentation.

Clara Howard in songs and stories made a decided hit. She works with very good material which is helped greatly by her method of selling it. *Babe Ruth* and *Wellington Cross* came next. They work with an accomplice, *Dean Moore*, who works at the piano. *Cross's* line of stuff puts 'em over, and *Babe* gets by on his "rep" which proves it's not a bad idea to get one.

Mae and *Rose Wilton* held down a hard spot and proved as big a hit as any act on the bill. They are good dispensers of harmony and music and got over very well. *Schicht's Royal Wonderettes* held them in their seats, which fact attests to the quality of the act. His act is done with *Marionettes* which seem to be coming back into vogue.

CALVERT.

APOLLO—CHICAGO Lucille Chalfant Pleases

Arco Brothers in athletic artistry is a fair opening act. *Rudinoff*, who is a bit of an artist and a bird of a whistle put the poor birds to shame with his imitations of their one and only mode of expression. He was well liked. *Zeigler Sisters* next hardly lived up to their extravagant billing on the program, to wit: "A scintillating Revel of Dance and Syncopation in a Setting Reminiscent of Broadway's Most Artistic Efforts." It was anything but that!

Hal Forde and *Lieut. Gitz Rice*, the former the late star of "Honeydew," the latter famed for composing *Dear Old Pal* of Mine! followed, and

though they are quite adult in appearance their antics are those of school children. They cavort, prance, snicker and tell stories much in the fashion of kids at a birthday party. However, they were immensely liked. *Joe Jackson*, the tramp, in his familiar work closed the first half to good applause.

After the Intermission and *Shubert News Weekly* there appeared before the delighted eyes of the spectators the most exquisite vision the stage can boast of in the person of *Lucille Chalfant*. Here is beauty and talent and brains—a *rara avis*—and her singing charmed and soothed and enthralled. It would be impossible to have enough of her. *Maxie* and *George*, two dusky boys, execute most sensational and eccentric dance-steps with perfect ease. They are super-dancers and freely give all you will applaud for.

Jimmy Hussey and *Century Revue* closed the show. It is quite a pretentious offering replete with chorus, numerous principals and the necessary ingredients that go to make up an act of this kind—though it would be an appalling thing without *Hussey*. His song, *Mighty Like a Rosenblum*, was a riot! The first scene of an incident along Broadway will cause the intendant journeyer thither to leave his money at home. An uncomely chorus clad as buccaneers give those that enjoy that sort of thing ample opportunity to view naked thighs as they shiver in the throes of a cacophonous melody. A light scene in which *Hussey* supplies a modicum of comedy ends the show.

SEGALL.

Chicago Burlesque House Robbed

Chicago, Jan. 3.—Two bandits robbed the Columbia Theatre, the burlesque house here, shortly before noon to-day. They attacked *Floyd Boyd*, the treasurer, and forced him to open the safe. The robbers escaped with about \$2,000, and left *Boyd* tied with ropes. The police are now seeking the bandits.

Max Linder Improving

Max Linder, who has had one of the worst cases of Kleig eyes on record, is said to be improving. He was temporarily blinded and has been under the care of a trained nurse.

Grace Hamilton Engaged

Grace Hamilton is the latest recruit to the ranks of "The Wild Cat," the Spanish operetta which *John Cort* is presenting at the Park Theatre. She has the rôle of the fortune-telling Gypsy and you'd be surprised the things she knows about the lives of her fellow workers in the vineyard of art.

Blossom Seeley Held Over

Blossom Seeley, who with *Bennie Fields* appeared at the State-Lake Theatre last week, scored a tremendous success, which resulted in their being held over for the current week. They are appearing there now with a new repertoire of songs.

BROADWAY

Ruby Darbey Scores

Downing and Claridge open the show with a bicycle, singing and dancing act that got over well. The male partner did a tramp that gathered in the laughs, and his Russian dance on skates brought a big hand. *Bigelow and Clinton*, in second spot, with a piano and song act, closed to a good hand at the end of the act.

Beatrice Morgan, in a playlet, scored a hit, especially in her scenes with the young fellow who thought he was in love with her. She made the most of the comedy element. The three members of the company were good and contributed fine support to the star. They took four bows.

Ruby Darbey, with *Ted Shapiro* at the piano, made quite a hit, putting over her numbers with a clever style all her own. She is billed as the "Southern Syncopater." *Lockett and Linn* have a pretty song and dance act, the boy doing a song for each dance by the girl. The boy does a good solo dance, and they close with a double dance that brought big applause. *Chic and Tiny Harvey* put over some good patter. They are interrupted by a "plant" in the audience, an old lady who comes up on the stage and does a speedy dance.

Valentine Vine, a ventriloquist, does his work very smoothly and well. He sings in two voices at one time. *Hibbett and Malle* are a straight talking act. They are two neat-appearing boys who use a southern dialect. Their material is up to date and their work is snappy.

B. A. Rolfe and Co., six men and five girls, have an artistic musical act. *Hobart Bosworth* in "The Sea Lion" brought the show to a close.

SHAPIRO.

KEITH'S, SYRACUSE

Frank Dobson Scores Hit

The big house held the best bill of the past three months for its holiday offering. Opening were *Jack and Etta Mitchell* in a neat athletic offering. "Up in the Air With a Ladder."

Jack Denny and Emily Barry held the deuce spot nicely in a neat double written by the male member of the team.

Frank Dobson on "away up front" pulled the applause hit of the evening with his "Sirens." Some of the girls should have been "ren" in long ago. *Dobson* got over well with his "soft-melted" material, and was content with adding some ad lib., which, coupled with his single dance, stopped the show cold. The act looks as though it has been dressed up a bit both in production and clothes since it was last seen.

Craig Campbell followed with a repertoire of classical numbers. He opened rather cold, but with his "Pagliacci" number to close took four bows for an exit. He was ably assisted by *Rector McCarthy* at the piano.

Stella Tracy and Carl McBride opened the second half of the program for a "knock 'em dead" with their "Bits of Exclusiveness." *Miss Tracy*, in her impression of a "Girl at the Movies," bids fair to become a strong rival of *Miss Juliet*. The couple put over a "wow" with their burlesque Spanish dance for a finish. *Lloyd and Christie*, the "Two South-

ern Gentlemen," didn't go so good with their lingo of ancient gags. The only flop of a good evening.

Max Teuber's "Shadowland" closed, holding 'em in en masse to the final curtain with six esthetic numbers executed by as many girls in *Mr. Teuber's* new scenic and lighting creations. The coloring, scenic scheme and work of the young ladies is of the very highest, it being a "class" act throughout and bringing more applause at the finish than any closing number to play here this season.

The house held to capacity on Monday night, being a bit of a surprise after the "just fair" bills of the past two weeks. It shows Syracuse is becoming acquainted with "names" and appreciates a bill on paper without waiting for the dailies.

BENNETT.

Arthur James Dies

Arthur James, vaudeville actor, who has been associated for several years with C. B. Maddock, a producer of acts, and with Charles Withers in a pretentious playlet entitled "For Pity's Sake," died early Monday morning in the Misericordia Hospital, after two surgical operations.

The National Vaudeville Artists' Club, of which Mr. James was a member, took charge of the funeral arrangements. Relatives from Boston came on to New York when notified that the actor could not recover.

Arthur James was the stage name of Arthur Johnson, born in Cambridge, Mass., 32 years ago. He was the adapter or revisor of the playlet by Everett Shinn, entitled "Wrong From the Start," which was later produced with great success over the Keith and Orpheum circuits under the title "For Pity's Sake."

20 Years Ago To-day

"Quincy Adams Sawyer" as presented for the first time on any stage at the Empire Theatre, North Adams, Mass., Dec. 25th. Charles Dickinson played the title rôle.

Louis F. Gottschalk has been engaged as musical director for "The Tornado" having resigned a similar position with "The Messenger Boy."

A bunch of artificial violets caught fire during the second act of "Du Barry" at the Criterion Theatre, while Mrs. Leslie Carter and C. A. Stevenson were with their backs to the mantle-piece where the flowers were. Herbert Millward carried them from the stage, and the audience remained calm.

Frank Daniels will open shortly in "Miss Simplicity" at the Casino, following Anna Held in "The Little Duchess."

Milton Hayes

Monologist, *Twelve Minutes in Two*, Reviewed Monday at Wintergarden.

Milton Hayes is an Englishman and is making his first appearance in America this week. He should feel proud, for the entire house took to him right from the start and appreciated his entire repertoire. His monologue is up to the minute and his method of delivery, including his personality, marked success for him on his opening. After several minutes of talk he then goes in for recitations, offering two entitled "Smiles" and "The Whitest Pals." Hayes has a knack of delivery in his reciting which held the entire house to silence. He closed to several curtain calls and was forced to take an encore, offering another recitation.—Rose.

Alma Neilsen & Co.

Dancing and Band, *Twenty Minutes*, Special in Full Stage, Reviewed at the Regent.

This act consists of six people, four girls and two men. Opening in one, with a special drop, two men dressed in Bohemian style, announce by song that the audience would be taken to Bohemia. Going into "two," an artist's studio is portrayed, with its accompanying easels, soft cushions, etc., and on the right are seen three girls playing respectively a violin, saxophone and drums. This is the only bad spot in the act. Without this near-band, the act would be much better off, for the drums are played entirely too loud, drowning the violin and saxophone, and the only apparent reason for their being in the act

New Acts

is to give Miss Neilsen time to make a change toward the finish. However, by having the two men do a dance, at which they are very clever, the change could be made and the band eliminated.

Miss Neilsen is a very nimble and able dancer, and accompanied only by the two men, she could put over a first-class act. Miss Neilsen's idea of showmanship is wonderful and she displays it at every angle, both in her selection of drops and costume. Her dancing, in which she practically turns herself inside out, goes over with a "whoop."—MALTITZ.

"Harmony Land"

Band, Singing and Dancing, *Twenty-three Minutes*, in Full Stage, Reviewed Monday at the Winter Garden.

"Harmony Land" consists of *Sophie Tucker's* former jazz band, with *Hattie Althoff* and *Carlos and Inez*. Opening in full stage, the five boys offer for their opening an especially written number, *Five Kings of Syncopation*. This gave them a good start, after which *Miss Althoff*, a pretty little girl, made her appearance and sang several jazz numbers. Her best numbers were *Love Sick Blues* and *Boo-Hoo*. Following *Miss Althoff*, *Carlos and Inez*, society dancers, displayed their remarkable dancing exhibitions, including very remarkable twirling by the male member. His work in this line is far superior to most of the dancing acts of this calibre and is about the best the writer has seen in many days. They did excellently with their various dance offerings and the entire house appreciated their work. The *Five Kings* certainly can play jazz and all of them put over their numbers in a capable manner. In all, "Harmony Land" is a corking good act and should find it easy sliding over the *Shubert* time. They closed to several curtain calls.—Rose.

Rucker and Winifred

Monologue and Singing, *Seventeen Minutes*, Special, Reviewed at the Regent.

Opening in one, with a special drop portraying the entrance to a chop suey restaurant, the Chinese proprietor and a colored man are seen arguing about the price of a meal, which the colored man refuses to pay for. The pair open up strong and fast, but they gradually die away and the monologue becomes monotonous and boring. For diversion, the Chinaman brings forth a "Chinese" violin and a horn. However, after playing a few discords on each, they are discarded and this part of the act falls flat. They finish weakly with a jazz song. A small time presentation.

MALTITZ.

Claire Burnett Gets Divorce

San Francisco, Jan. 3.—Claire Flurette Burnett, a member of the "Aphrodite" company that recently played here, was granted a divorce in San Francisco from her husband, who is a new York advertising man. Mrs. Burnett is a California girl, and was born in San Francisco.



DRAMATIC MIRROR

SADIE MULLEN

who has established her fame as a splendid horsewoman and has made a pronounced hit as Miss Ingram in Hugo Ballin's Hodkinson production of "Jane Eyre"

Little Trips to Los Angeles Studios

With Otto Henry Harras

LLOYD INGRAHAM is engaged to direct "Second-Hand Rose" for Universal. He is now selecting the members of the cast.

Douglas MacLean is starring in the forthcoming Thomas H. Ince production, "Bell Boy Thirteen." It is a lively comedy of the usual MacLean type, and affords Douglas a chance to show his well-known smile.

Hobart Henley will direct Priscilla Dean in "That Lass o' Lowry's." Wallace Beery and Beatrice Burnham are included in the supporting cast.

Agnes Ayres

and Jack Holt are heading the cast of William De Mille's film version of the successful stage play, "Bought and Paid For." Walter Hiers will play the comedy rôle originally played on the stage by Frank Craven, now winning laurels as an actor and a playwright in his own "The First Year."

"Some Baby," a Snub Pollard comedy, has been completed and has been shipped East.

Bessie Love

is in the supporting cast of Sessue Hayakawa's latest picture, "The Vermilion Pencil." The picture has been completed, and the cutting is being done under the personal supervision of the star himself. He will start work next week on a new picture, the name of which has not been divulged.

Harry Beaumont is finishing Rex Taylor's "Daphne's Disposition," in which Viola Dana is starred. In the cast are William Lawrence, playing the leading male rôle; Arthur Rankin, Hardee Kirkland, Myrtle Rachelle, Knute Erickson, Elsa Loring, Snitz Edwards, Colin Kenny, Bradley Ward and others.

Richard Butler Glaenzner has joined the scenario writers' staff at the Goldwyn studios.

Pauline Frederick

is supervising the cutting of her latest production, "Two Kinds of Women," adapted from Jackson Gregory's novel, "Judith of Blue Lake Ranch."

William Christy Cabanne, who has been directing productions in New York for several months, may return here to make his next Robertson-Cole picture at the coast studios.

House Peters is to star in the Universal-Jewel dramatization of Langdon McCormack's stage play, "The Storm," which is being screened under the direction of Reginald Barker. Work will start as soon as Peters finishes work on the Universal picture, "Human Hearts," which King Baggot is filming.

Bobby Vernon is appearing in "Hokus Pokus," a Christie Comedy for Educational. It is a new kind of "rube" picture for Bobby, and not one of the scenes is laid on a farm.

Anita Stewart has completed the picturization of "The Woman He Married," at the Louis B. Mayer studios, under the direction of Fred Niblo. Mr. Mayer will release the film through First National. It is now being cut and titled. The story was adapted for the screen by Bess Meredith from the stage play by Herbert Bashford, a former San Francisco newspaper man. In the cast are Darrell Foss, Shannon Day, Donald McDonald, Charlotte Pierce, William Conklin, Charles Belcher and Frank Tokunaga.

Rumors that James Cruze, the director, would sever his connection with Famous Players-Lasky at the end of the year are unfounded. Arrangements are now under way to retain his services. There is no doubt that Mr. Cruze will remain with Paramount for some time to come. He is at present engaged on "Is Matrimony a Failure?" a Paramount special comedy with T. Roy Barnes in the leading rôle and such well-known players as Walter Hiers, Lila Lee, Lois Wilson and others in the cast.

The recent report that Pola Negri, the celebrated Polish actress, is soon to come to America to make pictures lends interest to the fact that the first picture she has ever made in an American setting will shortly be released by Paramount. This is "The Last Payment." The story is principally set on a South American cattle ranch and in gay cabaret life comparable in its way to that of Paris.

The greater part of the Hamilton-White stage has been utilized for the construction of train sets which are being used in the production of the latest Educational Mermaid Comedy featuring Lloyd Hamilton, which is to be called "En Route." In addition to a Pullman car, where much of the fun takes place, there is a dining car, observation car and sleeper, and a large locomotive. The sets are among the largest ever used in filming a Mermaid Comedy featuring Hamilton.

Production has started, under the direction of Lambert Hillyer, on the new photoplay, "The Brotherhood of Hate." First National is making the production.

A two-reel novelty comedy in which all the parts are taken by ducks has been completed by Del Lord.



PAULINE FREDERICK

spent a happy Christmas entertaining a group of little orphans and crippled children from a nearby home

"The Eternal Triangle" serves as the theme of the story. One big scene shows the interior of a miniature theatre with ducks in the audience, orchestra and on the stage.

Stuart Payton is directing Frank Mayo in "The Way Back." Members of the cast are now being selected at the Universal studios.

Sol Wurtzel arrived this week from New York accompanied by Emmett Flynn and Bernard Durning. Dramatic production will not be resumed until in January.

Maxwell Karger

will direct a special production for Metro upon the resumption of activities.

Recently finished pictures at the First National studios are "Jim," with a cast including Milton Sills, Marguerite de la Motte and John Bowers, and "The Hottentot," starring Douglas MacLean, with Madge Bellamy and Raymond Hatton in leading rôles.

Guy Bates Post

is starring in the screen version of the stage play which he made famous, "The Masquerader." Director James Young is selecting the members of the cast.

The second Jackie Coogan picture is yet unnamed. It is completed at the United Studios.

Doris Paten and Donald McDonald have been engaged for important rôles in "One Clear Call," the latest Independent production of John M. Stahl's for Louis B. Mayer. Henry B. Walthall, Claire Windsor, Irene Rich, and Milton Sills head the large cast of players who have been at work for about five weeks on the production. Joseph Dowling, Shannon Day, Edith Yorke, and Fred Kelsey contribute support. Nick Cogley, William Marion, Albert MacQuarrie, Annette DeFee, Stanley Goethals and Richard Belfield complete the large cast. The story is by Frances Nimmo Greene.

Bartine Burkett, the Sennett bathing beauty who became a regular actress in the George D. Baker production of "Stay Home," has been signed to play the leading woman's rôle in the new Baker production, "The Adventures of a Ready Letter Writer," starring Gareth Hughes. It is an S-L (Arthur Sawyer and Herbert Lubin) production to be released by Metro.

Vernon Steel will play the lead in the next Du Pont vehicle, "The Servant's Wife." It is a story of British life in South Africa. Paul Scardon is the director. It is a Universal picture.

Sidney Franklin will complete Constance Talmadge's "The Divorcee" soon, at the United Studios.



"CONCEIT"

Selznick Drama With Fine Cast

Story by Michael J. Phillips. Directed by Burton George. Released by Selznick.

CAST

William Crombie.....Wm. B. Davidson
Mrs. Crombie.....Hedda Hopper
Hurt Kilstrom.....Charles Gerard
Jeanette.....Betty Hilburn
Barbe la Fleche.....Maurice Costello
Bowles.....Patrick Hartigan
McBain.....Warren Cook
Indian Trapper.....Red Eagle

William Crombie, a wealthy man who has always bought whatever he wants, even bought a wife, Agnes, but he is too selfish to give her much of his attention. And he was too weak to hold her affection while another man paid her attention. He goes out on a hunting trip, to forget, and becomes lost in the wilderness. He is sheltered by a woodsman who is living with a pretty girl, Jeanette. Crombie falls in love with Jeanette and the woodsman offers to fight him for the possession of the girl. Crombie is afraid and the girl contemptuously calls him a coward.

This rouses Crombie and he gets a trainer to make him fit to fight. Crombie then faces the man who is

flirting dangerously with his wife and thrashes him soundly. Then he tells his wife to start divorce proceedings.

He returns to the woods, and rescues Jeanette from a half-breed who was attacking her. The woodsman, who is dying, offers to give Jeanette up to Crombie, but he sees that she is in love with Bowles, and he does everything he can, financially, to make their future a bright one. He returns to his wife, Agnes, with a heavy heart. He is surprised to find that she is waiting for his return. She had suddenly discovered her love for him had returned when she saw him thrashing the worthless chap who was trying to make love to her. She had been ready to forgive him at that time, but his mention of divorce had wounded her pride, and she had determined not to give in. But after seeing the noble way in which he treated Jeanette and the woodsman, she overcame her prejudice entirely and all their misunderstandings were cleared up.

JOHN GEOFFREY.



Hedda Hopper as Mrs. Crombie, and Charles Gerard as Hurt Kilstrom, are apparently not keenly enjoying their fishing trip together in spite of the gorgeous scenery all about them. Little Jeanette (Betty Hilburn) is looking quietly on with a subdued expression, equally oblivious of her artistic surroundings.

(Above) Hedda Hopper and Wm. B. Davidson are happily reunited at the close of the story, "Conceit," after considerable misunderstanding. It is a big, stirring drama, with a fine cast, presented by Selznick.

The Selznick production of "Conceit" is an elaborate one, featuring wonderful out-of-door scenes and costly interiors. Charles Gerard is leaning attentively over Hedda Hopper's shoulder.





"EDEN AND RETURN"

Doris May in Second Stromberg Picture for R-C

Story by Ralph Renaud. Scenario by Beatrice Van. Directed by William A. Seiter. Released by R-C.

CAST

Betty Baylock.....Doris May
Robert Baylock.....Emmett King
Connie Demarest.....Margaret Livingston
Jack Grey.....Earl Metcalfe
Aunt Sarah.....Margaret Campbell
Hamilton Poates.....Gerald Pring
Sam Padgett.....Frank Kingsley
Dempsey Chubb.....Buddy Post

Betty Baylock buys a "wishing rug" from a peddler, who tells her that she can wish on it and her desire will come true. Half believing this, Betty wishes that she were home. She receives a telegram from her father urging her to come home at once. When she arrives her father tells her that she must marry one of three

suitors. Betty sends each of the three a note, worded alike, telling them that she will be disinherited if she marries, and then says she will announce the lucky man the following day.

Betty meets Jack Grey, a handsome youth who had run through a fortune and had now settled down to make good as a bond salesman. Betty offers Jack the job of posing as the prospective bridegroom and he accepts. He marries Betty "in name only." Betty's father is furious and threatens to disown her. Baylock scornfully tells Jack to go out and win back the \$100,000 he has squandered. By means of stock tips which



(Above) Doris May listens while Margaret Livingston tells Earl Metcalfe what to say

Doris May and Margaret Livingston are whispering about the three suitors



Baylock has written on his cuffs, Jack gets his father-in-law in a tight situation. Baylock finds that he must buy out the secret competitor, who is really Jack, and finally pays \$150,000 to the unknown man. Jack triumphs, and old Baylock admits that any man who can make a hundred and fifty thousand dollars from a pile of old shirts is a master financier.

At Eden, where Jack and Betty are spending their honeymoon, the peddler returns, and sells them more rugs to match the one that brought them wealth and happiness.

H. K. WHEAT.



"PEACOCK ALLEY"

Mae Murray in Metro's Tiffany Production

Story by Ouida Bergere. Scenario by Edmund Goulding. Titles by Frederic and Fanny Hatton. Directed by Robert Z. Leonard. A Tiffany production. Released by Metro.

CAST

Cleo of Paris.....Mae Murray
Elmer Harmon.....Monte Blue
Phil Garrison.....Edmund Lowe
Alex Smith.....W. J. Ferguson
Hugo Fenton.....Anders Randolph
Joseph Carleton.....William Tooker
Abner Harmon.....Howard Lang
Mayor of Harmontown.....William Frederic
Mons. Dubois.....M. Durant
Toto.....Jeffrys Lewis
Napoleon.....By Himself

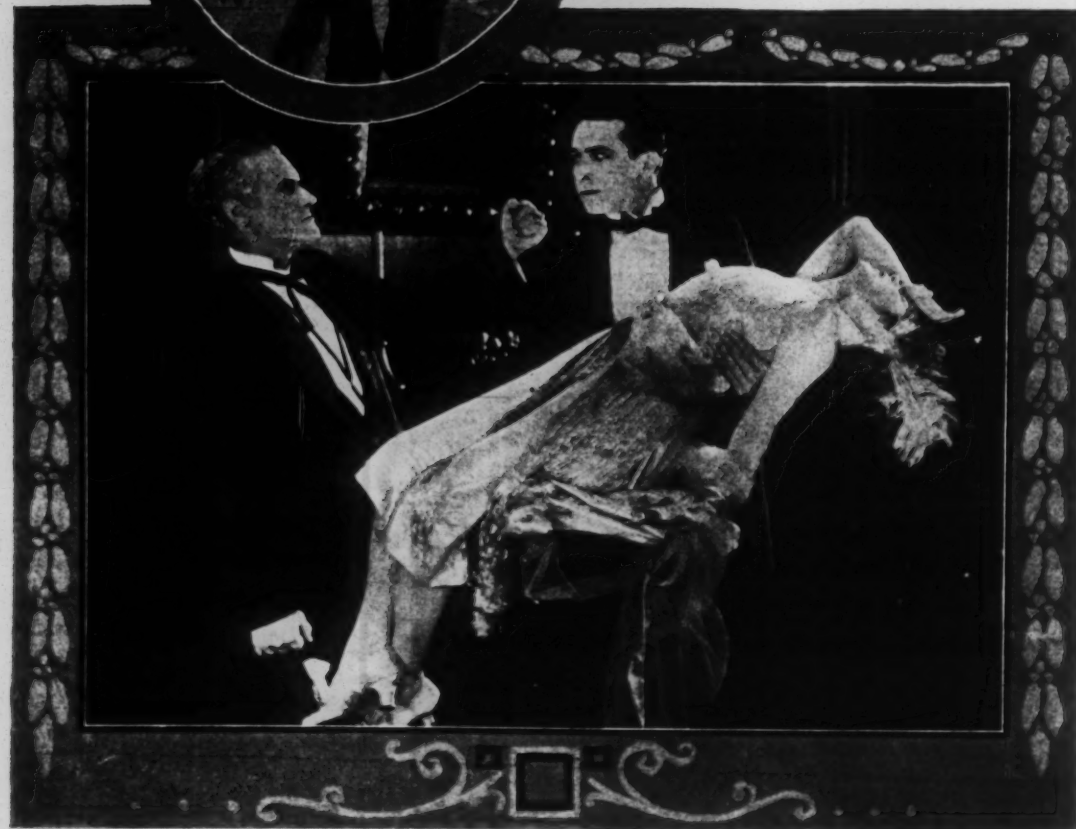
Elmer Harmon, a wealthy young American, goes to Paris to sign a contract with the French Government. He meets a dancer there named Cleo, and they fall in love. Cleo has all the dash and abandon as-

sociated with her profession in the gay capital, but in spite of her extreme gaiety and hilarious night-life, Cleo is really a good girl at heart and intensely loyal to her beloved France. She is the means of helping Elmer get his contract with the French Government. Elmer marries Cleo and takes her back with him to the United States. But, unfortunately, his family and the people in his home town do not take kindly to Cleo, after hearing that she has been a dancer in the gay Parisian cafés.

Elmer takes Cleo to New York and establishes a beautiful apartment for her there. He becomes financially involved, and in order to save him Cleo permits her name to be coupled with an old friend in a way that makes Elmer believe she is untrue to him. And he thinks the worst of her, but eventually the truth comes out and Elmer and his wife are happily reunited.

Mae Murray makes the little French actress a gorgeous creature, but she carefully brings out her good qualities in the interpretation. Her costumes are wonderful creations and leave but little to the imagination. The supporting cast includes Monte Blue as Elmer, Edmund Lowe, Anders Randolph, W. J. Ferguson and William Tooker. The production is lavishly staged, and is at all times most effective. It is a triumph for Miss Murray.

HOMER DWIGHT.



Mae Murray gazes up at Monte Blue (above) with an affectionate expression

Mae Murray, as Cleo the Parisian dancer, in "Peacock Alley," a Tiffany production, released by Metro

A tense scene from "Peacock Alley" (Metro) in which Cleo (Mae Murray) is about to be carried away by Monte Blue, despite the threats of W. J. Ferguson

"DAVID AND JONATHAN"

E. Temple Thurston's Story by Second National

Story from the novel of E. Temple Thurston. Released by Second National Pictures Corporation.

CAST
Joan.....Madge Titheradge
David.....Geoffrey Webb
Jonathan.....Richard Ryan

David Mortlake and John Hawkesley were inseparable companions ever since early childhood. David outdistanced his chum in learning, but Jonathan excelled in athletics and physical vigor.

After many years of inseparable friendship, they started for West Africa for a hunting trip together. On the steamer they both became interested in a beautiful passenger, Joan Meredith. A terrible fire at sea ended any thought of romance in either of the men's minds. David rescued Joan and put her in the last life-boat to leave the burning ship. David and Jonathan were washed ashore on a life-raft, somewhere on an uninhabited part of the African coast.

The life-boat in which Joan was floated near the shore, and they swam out to rescue the passengers. All but Joan were dead. She was barely

alive. David nursed her back to health, while Jonathan built a shelter for her. David shaved himself with a pocket-knife, but Jonathan let his beard grow, until one day later when Joan dressed in the gown she was rescued in. She had been wearing a sailor's suit taken from one of the dead men in the boat. Then Jonathan was impressed with her charms, and shaved also.

Both men declared their love for Joan. Jonathan being more emphatic made Joan yield to him. David is rescued by a passing ship, and he leaves the two behind, pretending to be the only survivor of the wreck. But later he sends a ship back for the two he had left. Joan suddenly realizes that it is David, not Jonathan, that she loves.

A letter which Joan sent to David after he had started wandering about the world, finally reaches him. Joan has asked Jonathan to release her and she tells David that it is he that she loves. David comes back to London and makes her his bride.

WALDO BENNETT.



David (Geoffrey Webb) and Jonathan (Richard Ryan) have both fallen in love with pretty Joan (Madge Titheradge) with whom they are both shipwrecked on a desert island. They are shown here eating the rough food of the jungle, at their rustic table

(Above) Geoffrey Webb and Richard Ryan in a merry bit from the early scenes of "David and Jonathan," a Second National production

Madge Titheradge, as Joan, tries on the big boots of a sailor, as she decides to discard her dresses in favor of the sailor uniform. It is a scene from "David and Jonathan," produced by Second National

May Stop Beauvais Film First Sunday Movie in Philly

The censorship license for the presentation in this State of "The Lonely Trail," in which Fred Beauvais, of Stillman divorce case notoriety, is author and star, will be cancelled by the Motion Picture Commission unless certain advertising matter now being used is withdrawn.

Senator George H. Cobb, chairman of the commission, announced he had dispatched a telegram to the producers of the film in which he had set forth the purpose of the commission.

"I find," he said, "that the law gives us control over advertising matter and that it is our duty under the law in this State to prohibit the picture entirely by revoking the license unless the advertising now used is withdrawn. The law gives us jurisdiction concerning capitalization of crime in this respect.

"We asked for copies of the advertising matter used by the company producing this film and find that reference is made to the fact that Fred Beauvais, the Indian guide, is co-respondent in the Stillman divorce suit. This reference must be suppressed or the license will be revoked."

Asked if question might not be taken to the courts on appeal from the ruling of the commission, Mr. Cobb said he had no doubt the courts would sustain the commission. "The question of the propriety of the film itself is not involved," said the chairman, "for the bare fact that Fred Beauvais is featured in the production does not of itself make the film immoral or give it a tendency to corrupt morals. The moment the management draws patronage through special advertising of the fact the picture is involved in the Stillman divorce scandal, then there is a reflection we consider objectionable and which renders the presentation of the picture impossible."

New Lloyd Comedy Jan. 15

"The Non-Stop Kid" is the title of the forthcoming re-issued one-reel comedy starring Harold Lloyd, which has been scheduled by Pathé for release the week of January 15th. The spectacled comedian is assisted in the offering by Bebe Daniels, who appears as his sweetheart, and "Snub" Pollard, who is the butler in the household. The comedy situations deal with the difficulties Harold has in seeing Bebe, as her father does not approve of the match.

Shannon Day Signed

Shannon Day is now at the Louis B. Mayer studios. On completion of her work with Anita Stewart in "The Woman He Married," Miss Day was signed by John M. Stahl for his production of "One Clear Call," to be released by First National also.

Tobin in New York

R. J. Tobin, vice president and general manager of the Robertson-Cole Company, came to New York last week to outline with officials in the East plans for big production activities to be launched shortly after the first of next month.

Three hundred exhibitors and their wives saw a special showing of the Rex Ingram production for Metro of Balzac's "The Conquering Power," on Sunday evening at the roof garden of the Hotel Adelphia, Thirteenth and Chestnut streets, Philadelphia. It was the first motion picture shown in Philadelphia in a year on a Sunday.

Robert Lynch, manager of the local Metro office, obtained police permission to put the picture on before an invited audience on the ground that the exhibitors could not all manage to see it during the week. News of the showing stirred a renewal of the agitation for an open Sunday for photo-play theatres in Philadelphia, it is said.

In addition to the Adelphia showing, Mr. Lynch arranged for the simultaneous display of 150 twenty-four sheets, announcing "The Conquering Power," with Rudolph Valentino and Alice Terry, in prominent roles, opening at the Stanley Theatre, Philadelphia, on January 9.

The photo-play at the Adelphia, seventeen floors above the street level, was put on with the musical accompaniment by the Stanley Theatre orchestra, under the direction of Albert F. Wayne, supplemented by ten additional musicians. After the showing there were refreshments and dancing.

Marion Davies' Next

"When Knighthood Was in Flower," one of the most widely read novels in the English language, will be made into a film starring Marion Davies, of Cosmopolitan Productions. Work will begin on the new picture at the Jackson avenue studios in a short time.

Joseph Urban, who designs the sets for all Cosmopolitan productions, has completed his sketches and plans for "When Knighthood Was in Flower," all of them exact recreations of the courts of England and France of that period, it is said. The costumes, too, are in his hands.

The direction will be Robert G. Vignola's.

Van Loan Story for Western

Western Pictures Exploitation Company, headed by Irving M. Lesser and Michael Rosenberg, entered into a contract Friday with Hugh B. Evans, Jr., whereby Roy Stewart is to be starred under the direction of Robert Thornby. Mr. Evans is a young producer who already has "The Stranger" in the State Rights field to his credit. "Ridin' Wild," by H. B. Van Loan, has been selected for the first of the series, with Marjorie Daw to play the featured feminine lead.

Mary Anderson in Town

After a highly successful personal appearance tour in the Middle Western States, Mary Anderson arrived in town this week for her first glimpse of New York in four years.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture.

They will be found on pages 26, 27, 28, 29 of this issue.



NORMAN DAWN

who directed Sessue Hayakawa's artistic production, "Five Days to Live," for R-C

Ralph Ince Continues With Selznick

The announcement is made by Myron Selznick, vice president in charge of production, that Ralph Ince will continue to be an important factor in the screening of Selznick pictures during 1922. Before Mr. Selznick departed for Europe he outlined plans that will keep Mr. Ince busy with production engaging Eugene O'Brien and Elaine Hammerstein as stars.

Just now Ince is finishing off Eugene O'Brien's presentation of "Channing of the Northwest," the company having returned from Lake Placid, N. Y. In this picture Norma Shearer will be O'Brien's leading woman, appearing then for the first time opposite this star.

Mr. Ince will turn his attention to the next production, in which Elaine Hammerstein will star. This new offering will be the second picture Ince has supervised with Miss Hammerstein the central figure.

His most recent achievement in screening "A Man's Home" has added vastly, it is said, to his previously excellent reputation, and his appearance in the Abraham Lincoln issues made by Selznick previously established his vogue as an actor as well as director.

Katherine MacDonald Chosen

Katherine MacDonald, the Associated First National screen star, who is very generally regarded as the most beautiful of all motion picture actresses, has just been selected to represent the most beautiful woman in America at the annual photo exhibit of beautiful women of the world, which is being held at the Swarner Galleries, Kansas City, Missouri this week.

Sylvia Breamer With U

Universal has just signed Sylvia Breamer for the feminine lead in Stuart Paton's next special, work to be started this week. Incidentally, this is the third consecutive production in which Miss Breamer goes through the picture like a drowned rat. She almost dropped the pen when she found that she again plays a storm-stricken character who got drenched two-thirds of the time.

"Back Pay" on Screen

The Cosmopolitan production, "Back Pay," by Fannie Hurst, author of "Humoresque," is the feature scheduled for release by Paramount January 8.

For this production the justly celebrated "Humoresque" trio again collaborated, for not only is the picture an adaptation of a Fannie Hurst story, but Francis Marion wrote the scenario and Frank Borzage directed. Chester Lyons was responsible for the photography.

Seena Owen has the leading rôle. In "Back Pay" she is first seen as an unsophisticated country girl. Later she is plunged into the vortex of New York's wildest life, but is finally redeemed through her love for her country sweetheart.

Playing opposite Miss Owen is Matt Moore, well remembered for his work in "Straight Is the Way" and "The Passionate Pilgrim," plays the plain, straightforward country boy who loves Hester, the heroine, despite her rejection of him and in spite of the life she subsequently lives.

Cameo Holds Over "Peacock Alley"

Mae Murray in her latest production, "Peacock Alley," will be held over at B. S. Moss's Cameo Theatre for an indefinite run. "Peacock Alley" was originally booked for one week at this theatre, but because of the high praise and enthusiasm with which it was received by the public and press it will be shown for an indefinite run.

B. S. Moss's new theatre exquisite, the Cameo, but recently opened, fills a long felt want of the theatregoers of Greater New York, it is said, namely a theatre that is devoted entirely to the perfect presentation of photo-plays. This theatre also has an orchestra of renowned musicians who are grouped under the name of Cameo Concert Orchestra. Gerard Carbonare is the conductor.

"Shakespeare Not for Films," Says Terry

Ellen Terry is busy acting for "Potter's Clay," the first production of the Big Four Famous Productions, a new British venture. Miss Terry was asked for her opinion on acting for the screen.

"I find it intensely interesting," she said, "but not for a moment would I say that I prefer it to the stage."

She is strong in her disapproval of any film touching Shakespeare. She thinks the great scope of the film and its development wonderful, but to bring Shakespeare into it is sacrilege!

"A Blind Bargain" Completed

The new Goldwyn picture, "A Blind Bargain," was pre-viewed at the California Theatre, Venice, Cal., last week. Observers agreed that Lon Chaney, inimitable character actor, had scored another triumph in his impersonations of the fanatical surgeon and the hunchback, it is said. Jacqueline Logan, "Follies" beauty, is seen for the first time under the Goldwyn banner. Members of the cast and studio officials attended.

Is That So!

RAYMOND HATTON is being featured in the new Goldwyn comedy, "His Back Against the Wall," by John Frederick. Julien Josephson wrote the continuity, and Paul Bern edited it.

Jean Hazez has written a song, "A Sailor Made Man," which will be sung at the Los Angeles showing of *Harold Lloyd's* comedy of the same title.

"Bitterness of Sweets" is the title of a new story by *Rupert Hughes* which has been purchased by Goldwyn.

Harry "Snub" Pollard

has finished a comedy this week concerned with the monkey-gland operation. He has started work now, under the direction of *R. J. Ceder*, on a pawn-shop story.

Bebe Daniels is taking a two weeks' vacation. She has recently completed "The Rum Runners," in which she was supported by *Pat O'Malley* as leading man.

Caroline Rankin has been playing a comedy rôle in *Max Linder's* burlesque on "The Three Musketeers."

Hugo Ballin

has now completed his "Luxury Tax" production, in which *Mabel Ballin* plays the lead. *Raymond Bloomer*, *Crawford Kent* and *Margery Chapin* are in the cast. The picture has color, atmosphere and pretty women in gorgeous clothes, besides a unique love story. It will be a *Hodkinson* release.

John Gilbert is being starred by *William Fox* in the *Jack Dillon* production of "Gleam O'Dawn." *Gilbert* was promoted to stardom because of his fine work in "Shame." "Gleam O'Dawn" is by *Arthur Goodrich*, who wrote the play "Yes or No."

Mac Murray is to do "Fascination" for the *Tiffany Productions*, which *Metro* is releasing. The second picture is by *Edmund Goulding*, and many of the scenes are being taken in Cuba.

Doris Eaton

who was recently in the *Follies*, and appeared in the R-C picture "At the Stage Door," is now playing the ingenue rôle in *Pearl White's* latest starring vehicle for *Fox*.

Lon Chaney is playing in "White Faith," a new starring picture for *Hope Hampton*. The picture, "The Night Rose," which was recently banned by the State Commission, gave *Mr. Chaney* the best acting opportunity of his career, it is said.

Dorothy Dalton is appearing in a thriller of the Northwest called "Tharon of Lost Valley." She has two six-shooters for props.

Buster Collier and *Faire Binney* are featured in "The Girl From Porcupine," *Del Henderson's* latest production, from the story by *James Oliver Curwood*.

E. Mason Hopper has just completed "Hungry Hearts" at the Goldwyn studios.

Helen Jerome Eddy reads everything of *Jerome K. Jerome's* that she can find. She is a great admirer of this author and is a distant relative of his.

Dwight Crunden is appearing in "The Hottentot," in which *Douglas*

MacLean is being starred. It is a *James Horne* production for *Thomas Ince*.

Barbara La Marr is to play the rôle of *Antoinette* in *Rex Ingram's Metro* production of "The Prisoner of Zenda."

Claire Windsor is to play the leading rôle in *Peter B. Kyne's* story, "Brothers Under Their Skin," which Goldwyn is producing. Her work in "Grand Larceny" won such general approbation that she seemed the exact choice for the new story.

Herbert Rawlinson is now making "Peter Man" at the *Universal* studios. He has been acting before the camera for eight years.

"High Tide" is a new comedy of

Nagel Defends Films

Conrad Nagel, leading man for *Alice Lake* in "Hate," her latest starring vehicle for *Metro*, last week came to the defense of films and film fans with a great deal of spirit and sound logic. In an interview at the *Metro* studios in Hollywood, *Mr. Nagel* said:

"I think that the American nation is to be congratulated, not censured, for the tremendous approval it has registered for motion pictures. The recent agitation of censorship enthusiasts tended to place pictures in the light of a dissipation, almost a vice. But when one refers to the rise and fall of the mighty nations of history, one begins to realize the soundness which the sane liking for sane entertainment establishes in this country."

Alice Terry, the *Metro* star, at the *Morgan Ranch*, in *San Fernando Valley*, California

Clara Horton, who played the young girl in *Irving Bachellor's* "The Light in the Clearing"—a *Hodkinson* release



Dana in "Daphne's Disposition"

Viola Dana is enduring the doubtful comforts of a rough lumber camp for her new *Metro* picture, "Daphne's Disposition," now being produced at the company's studios in Hollywood.

For this *Harry Beaumont* production, the entire unit of players moved to *Shaver Lake*, a lumber camp high in the mountains near *Fresno*. During the making of the big scenes of the picture, *Miss Dana* and her mother spent a week in one of the log cottages.

Both the story and the scenario of "Daphne's Disposition" are by *Rex Taylor*. *William Lawrence* plays opposite *Miss Dana*. He is well known for his earlier characterizations in *Metro* film plays. The long list of other notable players in the cast includes *Arthur Rankin*, *Hardee Kirkland*, *Myrtle Rochelle*, *Knute Erickson*, *Elsa Lommer*, *Snitz Edwards*, *Colin Kenny*, *Bradley Ward* and "Broken Nose" *Murphy*.

"Penrod" Leaves for New York

The celluloid "Penrod" is en route to New York under the care of *D. J. Gray*, film editor for *Marshall Neilan Productions*, the motion picture version of *Booth Tarkington's* famous book and play is crossing the continent to the headquarters of *Associated First National* pictures, which organization will handle this distribution.

Leeds Baxter, business manager for the *Neilan* organization, is also making the trip East with *Penrod*, to arrange for the special handling of this production, which is expected to prove *Mr. Neilan's* biggest attraction to date.

Third Truex Jan. 15

"The Bashful Lover," third of a series of two-reel comedies starring *Ernest Truex*, has been scheduled by *Pathé* for release the week of January 15th. The offering was written by the star of the production and was produced by the *AyVeeBee Corporation*. *Truex*, who has scored a tremendous hit on Broadway in "Six-Cylinder Love," is an ideal screen comedian and his whimsical methods of putting over amusing situations stamp him as a distinctly new type. *Julia Mills* plays the rôle of the aesthetic dancer, opposite the star, and a well-chosen cast, including a ballet of classic dancers, appear in his support.

Begin Stewart Pictures

Anita Stewart's new picture, "Rose O' the Sea," this week went into production at the *Louis B. Mayer Studio* with *Fred Niblo* directing. This will be the latter's second picture with *Miss Stewart*, having started the first, "The Woman He Married," shortly after completing "The Three Musketeers." *Thomas Holding*, *Hal Cooley* and *Kate Lester* have also been secured for the cast. *Dal Clawson* is chief of the photoplay and *Doran Cox* is serving as assistant to *Mr. Niblo*.

cannibal life, with *Ethel Broadhurst*, *Mark Jones*, *George Rowe* and *Sunshine Sammy*, made at the *Hal E. Roach* studios.

Wanda Hawley's

next picture will be called "The Truthful Liar." It is being made by *Tom Heffron* from a story suggested by *E. Alyn Warren*.

Robert Edson is playing an important part in the *Rex Ingram* production of "The Prisoner of Zenda," from the *Anthony Hope* novel.

Harry Beaumont is directing *Viola Dana's* picture, "Daphne's Disposition," in which *William Lawrence* plays a leading part. It is a *Metro* production.

"The Land of the Lost," with *Hoot Gibson*, has just been completed by *Jack Conway*. *Frank Lanning* has a prominent part.

Fred Kerr With Doris Keane

Frederick Kerr, the well known English actor, has arrived in New York to join *Doris Keane's* company and to play an important rôle in "The Czarina," the play by *Melchior Lengyel* and *Lajos Biró* in which *Miss Keane* is soon to appear under the management of *Charles Frohman, Inc.* *Mr. Kerr* was last seen here as the worried British ambassador in "Just Suppose" at *Henry Miller's Theatre* a year ago.

Mrs. Hamlin Passes Away

Mrs. Saloma Hamlin, the mother of *Thomas J. Hamlin*, managing editor of *Motion Picture Journal* and managing editor of *Associated Film Press*, passed away in *Minneapolis* last Tuesday, December 27.



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METROPOLITAN—Dancers DeLuxe; Sally Fields; Grindell & Esther; 3 Walters; Jack Walsh & Co. (L. H.) Phil Adams & Girls; Aerial DeGroff; Nevins & Gordon; Al & Mary Royce; Tower & Darrell.

PALACE—Golden Bird; Herman & Young; Taylor & Francis; Elsie White. (L. H.) 3 Yauis; Jack Walsh & Girls; Murray Voelk.

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METROPOLITAN—Aerial LaVails; Hazel Green & Beaux; Howard & Brown; Hayes & Lloyd; Smily Billy Mason.

DAYTON—Harry Bentell; Boyd & King; Holden & Herron; Innocent Eve; Strassle's Seals. (L. H.) Francis, Ross & DuRoss; Hsahi & Osai; Murphy & Klein; Race & Edge; Joseph Byron Totten & Co.

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(Continued on page 34)

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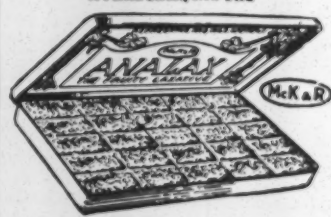
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STATE LAKE—Dooley & Storey;
Harry Fox; Flashes; France & Jerome;
Clara Howard; Mel Klee; Ralls & Royce;
Ralls & Winch.

DENVER—Ben Beyer; Bess & O'Don-
nell; Calletti's Monkeys; Kitty Gordon;
Marilee Lippard; Marshall Montgomery;
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DES MOINES—Anderson & Yvel;
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Hamilton; Knapp & Cornella; Little Cot-
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LINCOLN—Chas. Harrison; Mary
Haynes; Kramer & Boyle; Jack Joyce;
Silvia Loyal; Lee Children; Ritter &
Knappe.

LOS ANGELES—F. & M. Britton;
Ducan & Raymond; Claude Golden; Jack
Kennedy; T. & K. O'Meara; Al & F.
Stelman; Santos & Hayes Revue; May
Wirth.

MEMPHIS—Barbette; The Sharracks;
Tom Smith; Sawing a Woman in Half;
Nanon Welch & Co.; Wood & Wyde.

MILWAUKEE: MAJESTIC—Billy Ar-
lington; Bobbe & Nelson; Bushman &
Bayne; Kara; Jack Rose; York & King;
Wilton Sisters.

PALACE—Chabott & Tortoni; Margaret
Ford; Jones & Greenlee; Sammy Lee.
(L. H.) 7 Little Sweethearts; 2 Cavanas.

MINNEAPOLIS—Bostock's Riding
School; Gordon & Ford; Hartley & Peter-
son; Geo. & Mac Lefevre; Bill Robinson;
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HENNEPIN—Larry Comer; Ford &
Price; Harry Harkins; Frances Kennedy;
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NEW ORLEANS—Neal Avel; Carleton
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OAKLAND—Harry Holman; Ed Janis
Revue; Lucas & Inez; Moss & Frye;
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OMAHA—Joe Bennett; Margaret Bar-
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The Rios; Toney & Norman; Corine Tilton
Revue.

PORTLAND—Clark & Bergman; Mor-
ris & Campbell; Nihla; Rodero & Mar-
coni; Lillian Shaw; Blanche Sherwood &
Bro.; Tarzan.

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Manikins.

RIALTO—The Duttons; Hall & West;
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A. Seymour; The Wintons; Zuhn & Dries.

ST. PAUL—Carlyle Blackwell; Gilfoyle
& Lang; Gautier's Toy Shop; Libonati;
Prosper & Maret; Shriner & Fitzsimmons;
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SALT LAKE CITY—Kitty Doner; Ed.
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Springtime Frolic; Ruby Norton; Nash &
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VANCOUVER—Cameron Sisters; Clau-
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WINNIPEG—Adams & Barnett; Ben
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Vernon; Tom Davies & Co.; Dreams; Pat
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lips & Co.; Ethel & Ward Shattuck.
(L. H.) The Hennings; Henry & Moore;
Nada Norraime; "Rubeville"; Wales &
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Japs; Bob La Salle & Co.; "One on the
Asie." (L. H.) Evelyn Phillips; Sam-
son & Douglas.

HARPER—(L. H.) Ben Nee One.
LINCOLN—Harry Haw & Co.; Mod-
ern Cocktail; "Smiles"; Watts & Hawley.
(L. H.) Bowers, Walters & Crocker; One
on the Asie.

DAVENPORT: COLUMBIA—Jenn-
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Sampson & Douglas; The Store Book
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Novelty Boys & Ysobel Gray; Seals; 3
Melvin Bros.

ELGIN: RIALTO—Ben Nee One;
Rinehart & Duff; Yip Yip Yaphankers.

EVANSVILLE: NEW GRAND—Jo J.
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Hamilton; Alfred Powell & Co.; Sawing a
Woman in Half; Whitfield & Ireland.
(L. H.) Clay Crouch; Warren & O'Brien.

FORT SMITH: JOIE—Patches; Van
& Vernon. (L. H.) Ed & Birdie Conrad;
Hedley Trio; Tracy, Palmer & Tracy;
Zelava.

GALESBURG: ORPHEUM—Dave
Manley. (L. H.) Adelaide Bell & Co.;
Foster & Peggy; Watts & Ringgold.

GRAND ISLAND: MAJESTIC—Bally
Hoo Trio; Cook & Valdaire; Charles &
Anna Glockner.

JOLIET: ORPHEUM—Four Valen-
tinos; Hall & Dexter. (L. H.) Cliff Bad
Duo; Jimmy Dunn; Stuart Girls & Co.

JOPLIN: ELECTRIC—Clifford &
Bothwell; Julia Edwards; Pearce & Dunn.
KANSAS CITY: GLOBE—Fox & Con-
rad; Gordon & Germaine; Petty Reat &
Bros.; Three Keena Girls. (L. H.) Fitz-
gerald & Carroll; Rago & Company; Ross
& Foss; Buddy Walker.

LINCOLN: LIBERTY—Dena Cooper
& Co.; Fitzgerald & Carroll; Ross & Foss;
Sawing a Woman in Half; Wintergarden
Four. (L. H.) Blossoms; Billy Clark;
Gardner & Aubrey; Lutes Bros.; Joe
Melvin.

MADISON: ORPHEUM—Dooley &
Storey; Embs & Alton; Gilroy, Haynes &
Montgomery; Thos. Wise & Co. (L. H.)
Al Abbott; The Gellis; Melo Danse;
Yorke & King.

OKLAHOMA CITY: ORPHEUM—
(F. H.) Allen's Minstrels; Leo & Viola
Doherty; Gordon & Rica; Charles Ledgar;
Mack & Stanton.

OKMULGEE: ORPHEUM—Jean Mid-
dleton; Three Regals; Tracy, Palmer &
Tracy. (L. H.) Helene Coline & Co.;
Kenny Mason & Scholl; Pearce & Dunn.

OMAHA: EMPRESS—Blossoms; Billy
Clark; Cook & Valdaire; Gardner & Au-
brey. (L. H.) Dena Cooper & Co.;
Flaherty & Stoning; Bert Howard; Sawing
a Woman in Half.

PEORIA: ORPHEUM—Anderson &
Graves; Austin & Delaney; Bowers, Wal-
ters & Crocker; Jimmy Dunn. (L. H.)
Billy Miller & Co.; Dan Sherman & Co.;
Clifford Wayne Trio.

QUINCY: ORPHEUM—Adelaide Bell
& Co.; Foster & Peggy; Watts & Ring-
gold. (L. H.) Dave Manley.

ROCKFORD: PALACE—Al Abbott;
The Gellis; Melo Danse; Yorke & Kings.
(L. H.) Dooley & Storey; Embs & Alton;
Gilroy, Haynes & Montgomery; Thos Wise
& Co.

ST. JOE: ELECTRIC—Fields & Har-
rington; O'Hara & Neeley. (L. H.)
Julia Edwards; Wintergarden Four.

ST. LOUIS: GRAND OPERA HOUSE—
Corinne & Co.; Franklyn & Vincent;
Jack George Duo; Jess & Dell; Noel Les-
ter; Sid Lewis; Joe Martini; Sternad's
Midgits.

SIoux CITY: ORPHEUM—Crawford
& Broderick; Momi Kalama; Wills Gil-
bert & Co.; Redford & Winchester; Hal
Skelly. (L. H.) Dance Fantasies; Ruby
Norton; Norris, Baboon & Colles; Nash
& O'Donnell.

SIoux FALLS: ORPHEUM—Bally
Hoo Trio; Flaherty & Stoning; Norris
Springtime Frolics; Charles Seamon.
(L. H.) Coscia & Verdi; Kalama & Kao;
Kramer & Boyle; Wills Gilbert & Co.

SOUTH BEND: ORPHEUM—Cook &
Rosevere; Billy Doss Revue; Marston &
Manley. (L. H.) Harry Haw & Co.;
Hanako Japs; Russ Ledy & Co.; Bob La
Salle & Co.; J. C. Nugent.

SPRINGFIELD: MAJESTIC—The
Hennings; Henry & Moore; Nada Nor-
raime; "Rubeville." (L. H.) Avey &
O'Neil; 4 Flying Valentinos; Desno Ret-
ter; Hamlin & Mack; The Popularity
Queens Alf Ripon.

TERRE HAUTE: HIPPODROME—
Clay Crouch; Ford & Goodridge; Alfréd
Powell & Co.; Blossom Seeley & Boys;
Warren & O'Brien. (L. H.) Jo Jo Harri-
son; Holliday & Willette; McIlvar &
Hamilton; Whitfield & Ireland.

TOPEKA: NOVELTY—Cook & Ver-
non; Dreams; Tom Davies & Co.; Pat &
Peggy Houlton; Frank & Clara La Tour.
(L. H.) Fox & Conrad; Gordon & Ger-
maine; Petty Reat & Bros.; Three Keena
Girls.

TULSA: ORPHEUM—(L. H.) Allen's
Minstrels; Leo & Viola Doherty; Gordon
& Rica; Charles Ledgar.

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